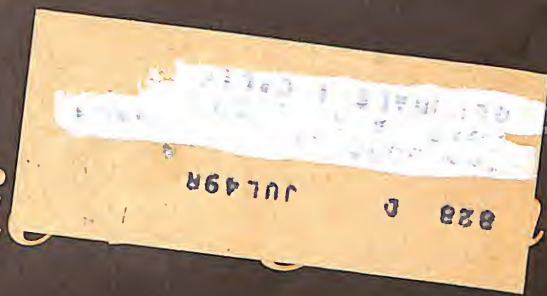
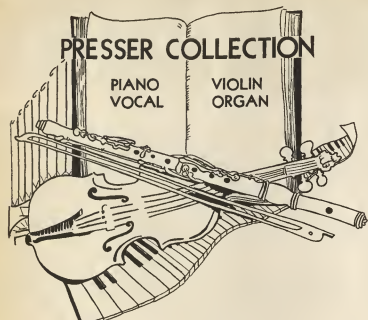


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NORMAN DELLO JOIOS "Variations, Chaconne and Finales" was given its first New York performance on December 9, by the New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. This work, the most recent by Mr. Dello Joios, had its world premiere last January, when it was played by the Pittsburgh Symphony Orchestra under the direction of Fritz Reiner.

EDWARD JOHNSON, General Manager of the Metropolitan Opera Association, was honored in November for his twenty-five years of service with that organization, twelve years as a leading tenor and thirteen years in a managerial capacity. The Metropolitan Opera Guild, at its annual meeting, presented Mr. Johnson with a silver cigarette box. Lucrezia Bori, Honorary Chairman of the Guild, who had appeared with Mr. Johnson in many operas, made the presentation.

THE PHILADELPHIA ORCHESTRA will visit England during the spring and will give a series of concerts beginning May 13. Under the direction of Eugene Ormandy, the orchestra will give a minimum of fourteen concerts in England, with the possibility that visits to Scotland and Ireland may be arranged, which would bring the total number of concerts to as many as twenty-eight. About this same time it is possible that the Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, will be touring the United States. At this writing no dates have been set, but it is expected that about forty concerts will be given.

GABRIEL DUPONT (1878-1914), French composer whose lyric drama, "Antar," scored such outstanding success when it was posthumously performed at the Paris Opéra two years ago, was featured by the Cleveland Orchestra in his work "Le Triptyque" in a festival on his 40th birthday at the Opéra de la Ville de Paris. The program included Le Maître dans les dunes for piano and Poème for piano and string quartet, and the contributing artists were Maurice Duménil and Le Quatuor Loewenguth.

LE QUATUOR LOEWENGUTH of Paris gave a series of six concerts last November at Times Hall, New York, featuring Beethoven's seventeen string quartets. On this occasion the distinguished ensemble repeated the great success previously scored by similar series in Paris, Brussels, and London. Two more concerts took place in Montreal and at the Library of Congress in Washington.

HANS KINDLER, founder of the Honolulu Choral Society, died on May 18 last. He was an active conductor of the National Symphony Orchestra, Washington, D. C., has resigned as conductor of the Honolulu Choral Society, and was active at the end of the present season. It is said that he is desirous of being relieved of his duties on a rigorous schedule under which he has been working. He plans to go to Europe for a rest, and perhaps to accept several guest-conductor engagements. Before his long period of service as conductor of the National

Symphony Orchestra, Dr. Kindler had been, for several years, the principal cellist of The Philadelphia Orchestra.

ARTHUR HONEGGER and Randall Thompson have received commissions from the Koussevitzky Music Foundation to write symphonic works. These were the only commissions given by the Foundation in 1948. Mr. Honegger is still at work on a symphony commissioned by the Juilliard Music Foundation a year ago.

JOSEPH ROISMAN, for twenty years leader of the Budapest String Quartet, has been awarded a medal from the Elizabeth Sprague Coolidge Foundation for his services to chamber music.

THE CURTIS INSTITUTE OF MUSIC in Philadelphia is this month celebrating its twenty-fifth birthday with two concerts in the Academy of Music, in which compositions by distinguished graduates will be performed. The concert given by the Curtis Symphony Orchestra, conducted by Alexander Hilsberg, will include Samuel Barber's Symphony No. 2, Gian-Carlo Menotti's "Amelia Goes to the Ball," which had its first performance at the school eleven years ago.

LONDON's opera season has been highlighted by the "new" opera by Verdi, "Macbeth," given for the first time in London by the Sadler's Wells Company. Written in 1867 and revised in 1881, critics have been asking since a work of such power and magnificence have waited sixty-seven years before its revelation to the British public? The opera was given its first American performance by the Metropolitan Opera Association in New York City, in 1931, and is scheduled for a revival this season.

THE ORATORIO SOCIETY of Honolulu, founded only last May with eighteen lovers of group singing and now grown to a membership of two hundred, joined with the Honolulu Symphony Society at Christmas in a performance of Verdi's "Requiem." The founder-director is John Edmund Murphy, from Framingham, Massachusetts, now living in Honolulu, whose love for choral music led him twenty years ago into the tenor section of the Harvard Glee Club and later into the Handel and Haydn Society of Boston, under whose director, Thompson Stone, Mr. Murphy gained valuable choral experience which he is now putting to very good use.



VLADIMIR HOROWITZ will make his first European appearance since the War, on the program of the second Holland Festival next summer. Also featured in this festival will be Benjamin Britten's newest work, "A Spring Symphony," for orchestra, chorus, and three soloists.

ERNEST W. DOMINIANI, one of the greatest living composers, is making his first visit to the United States in twenty years. In November he played at Wellesley College, in Cambridge, Massachusetts, and also in Detroit, where he performed his Second Piano Concerto with the Detroit Symphony Orchestra.

THE NEW YORK CITY OPERA COMPANY presented during December a most successful season of opera in Chicago, at the Chicago Civic Opera House. The engagement opened on December 1 and ran to December 18. Headed by Laslo László, its artistic and music director, the company presented a repertoire of fifteen operas in eighteen performances. The opening performance was Richard Strauss' "Salome."

JACQUES BERLINSKY's prize-winning symphonic work, "Kenan," had its world premiere on November 18, when it was played by the Cleveland Orchestra, directed by George Szell. Mr. Berlin's work was the winner of the first prize of a thousand dollars in the recent music contest conducted by the National Jewish Music Council.

THE BOSTON SYMPHONY ORCHESTRA has established a fund in the name of Serge Koussevitzky, which it is expected will total \$250,000. The fund is to be devoted, to quote the announcement, "without any restrictions whatsoever, to the interests of the Orchestra, and to its cultural and educational development."

It is the wish of Dr. Koussevitzky himself, expressed in a letter to the Board of Directors, that any demonstration of appreciation which anyone may care to show him for his long service with the Orchestra may take the form of a contribution to the fund.

EVAN WHALEN, graduate student at the Eastman School of Music, is the winner of The Philadelphia Orchestra Young Conductors' Contest conducted by Eugene Ormandy. Mr. Whalen, a native of Akron, Indiana, has the opportunity to study with Mr. Ormandy, to be his apprentice assistant during the season. The award included also an opportunity to conduct The Philadelphia Orchestra in part of a regular concert,

which event took place, with great success, on December 3.

OWNERS of television sets (some \$50,000 of them in the northeastern part of the U. S.) were amazed on the evening of November 29 by the performance of "Otello" at the opening of the Metropolitan Opera House in New York. The leading singers were Licia Albanese as Desdemona, Leonard Warren as Iago, and Ramon Vazquez, a Chilean tenor, as Otello. The performance itself was one of especial power and brilliance. It was heard, according to conservative estimates, by two million instead of the usual thirty-five hundred that can be packed into the House.

The older theater at 39th and Broadway was almost made over to provide for the large number of television machines. Since many of the scenes in the opera are enacted in a dim light, it was necessary to install additional lighting of the infra-red ray type, which was invisible to the audience in the theater but made photography possible. In other words, the old Opera House was almost turned upside down by the advent of television. And those who saw this extraordinary event on television saw far more than the regular audience did. They saw all of the officers of the Opera House, heard them and many distinguished guests discuss the opera over the air. They saw Milton Cross resplendent in evening dress descending the stairs, up into the wings, and heard comments by the opera stars. The performance was conducted by Fritz Busch, one of the most renowned operatic conductors of our time.

It was not technically perfect in every detail, but it was so remarkably done that thousands of people who had never been inside an opera house got a fine idea of what happens in opera. Musicians they probably heard more and heard it better than they might have from some of the seats in the House. It was easily the greatest event we have seen on television, and we have been watching it for nearly ten years.

It is only fair to say that the tremendous expense, which included \$20,000 for extra rehearsals and trial performances, was borne by the sponsor: the Tobacco Company, which through the years has already made extraordinary contributions to operatic study through its "Saturday Afternoon Broadcasts."

THE MENDELSSOHN CLUB of Philadelphia, celebrated in December, its seventy-fifth anniversary, with a concert, the features of which were of which was an excellently presented rendition of Mendelssohn's "Hymn of Praise." Founded in 1874, by William Wal- lace Gilchrist, distinguished composer, conductor, organist, the club has had a notable presence in the musical life of the Quaker City. Dr. Gilchrist continued as director for nearly forty years. Since then other well known conductors have led the club, including Dr. Herbert J. (Continued on Page 48)



LICIA ALBANESE

Photo by Frederick B. Foster

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## On Keeping a Musical Diary

GENERALLY speaking, Americans are not prone to keep diaries. The publishers of diaries will probably tell you that they sell millions around the first of every January, but buying a diary is very different from keeping it operating for three hundred and sixty-five days. Most of our diaries have about the same longevity as our New Year resolutions. Like dew on the roses in June, the first lines sparkle like diamonds, but with the coming of the noon-day sun, they soon evaporate.

In November 1946 your Editor was engaged in preparing a life of the late Theodore Presser to honor the one hundredth birthday anniversary of the founder of ETUDE, who as well was responsible for a great many other noteworthy undertakings. This biography began in the July 1948 issue of ETUDE and is still running continuously. Mr. Presser was such an active, but at the same time, such an extremely modest person that he put down almost no records of his busy life. With difficulty, we induced him to make a number of notes about his life. Matters of importance he brushed aside with the expression, "Pshaw, why do you bother with that?" All that remained were a relatively few letters and the recollection of friends and associates, which as every biographer knows, is a meager source for research. On the other hand, some Americans, such as Abraham Lincoln, who it is said left over seventy-five thousand letters and documents in Washington, have had the foresight to keep orderly files of their eventful hours. Such records are not conceit, but an obligation to posterity. While we were writing Mr. Presser's biography a very remarkable musical book came to the editorial desk. It was "The Musorgsky Reader. A Life of Modeste Petrovich Musorgsky in Letters and Documents," translated and edited by Jay Leyda and Sergei Bertensson. Mr. Bertensson is well known to readers of ETUDE for his contributions to this magazine. "The Musorgsky Reader" is a revelation of the manner in which Russians of that day preserved letters and documents, and what many Americans might look upon as inconsequential pieces of scrap paper, have been fully saved by the friends of Musorgsky. This has enabled the authors, obviously after vast research, to reconstruct a rich and full picture of the Russian master of the nineteenth century. This picture is a very different one from that which most musicians have of Musorgsky. The frowzy, dissolute portraits of the composer have given many the idea that he was a kind of barbaric clown from the Steppes. His letters to Vladimir Stasov, Alexander Borodin, Nikolai Rimsky-Korsakov, and César Cui and others, as well as

scraps from many diaries, reveal a man with a fine cultural background, brought up in a home in which the atmosphere seemed at times almost Victorian in its conventionality. Destined for the army, he is jubilant in his youth and shows but little of the giant force exhibited in "Boris Godunov." Not all of his contemporaries were admirers of his works. Listen to Tchaikovsky: "I have been thoroughly studying the score of Musorgsky's 'Boris Godunov.' With all my soul I send Musorgsky's music to the devil. This is a most vulgar and vile parody on music." What would Tchaikovsky have thought of the crowds that have attended performances of "Boris Godunov" in the leading opera houses of the world?

"The Musorgsky Reader" is only one of the many works which have been put together with laborious effort and painstaking care to produce, with fine scholarship, a picture which might have been entirely lost if it had not been for documents, letters, records, and diaries. The moral is, "Keep a diary, if you don't want posterity to get a cock-eyed picture of you (if, after you are gone, anyone should ask for a picture)." Seriously, we have written histories and biographies and know the immense value of accurate reference material, and place an importance upon diaries, documents, and all kinds of evidence of fact. We believe that teachers in schools and colleges should emphasize the necessity for preserving personal records, as students born abroad are cautioned to protect chronicles of all kinds which some day may be of significance. Programs, letters from prominent people, newspaper records—all some day may be of importance. Destiny plays queer



DR. CHARLES BURNEY

tricks upon us all, and no one knows but that which may seem trivial and unimportant today may be history tomorrow.

This does not mean that the maiden's confessions to "Dear Diary," which are blushing put down in the "wee, small hours," will enlighten the world of tomorrow, but it does mean that the childhood scribbles of a Mozart, a Mendelssohn, a Wagner, a Liszt, or a Debussy may sometime determine the difference between truth and false statement.

Dr. Charles Burney (1726-1814) kept elaborate chronicles of his trips to the Continent, which he reproduced in his "The Present State of Music in Germany, the Netherlands and United Provinces," "The Present State of Music in France and Italy," and in his "General History of Music" (in four volumes, 1776-1789), which have been an important source of reference ever since. The last named work appeared in two volumes reedited by Frank Mercer in 1935 in London and New York. As much of his

# Musical Fireworks Behind the Iron Curtain

*by Victor J. Seroff*

who are fighting for the happiness of their people, their country. You will never hear in Khrenikoff's music any sentimental, slushy cries . . ."

### An "Important" Paper

Khrenikoff read for two hours the paper which he brought with him from Moscow. If the audience hoped to learn from this lecture something about the definition of formalism, it was quickly disillusioned, for he never explained the meaning of the term. Instead, he told his colleagues what would be expected from them

### Fruitless Discussion

To my great surprise, while the Music Festival was boycotted officially by some and unofficially by others, by the Second International Congress of music critics, and as composers, opened its session at the Narodni Clubhouse in the previous year. But, as in the halls of the Music Festival, one didn't see a great number of Westerner musicians at the Congress. And since the majority of the musicians came from Eastern Europe—Poles, Yugoslavs, Bulgars—they, with their Czech hosts, were mostly interested in discussing the "new items," items of a kind similar to those which, last spring, had brought revirements, even purges, to most of the fa-

musician-critics in Moscow. To the composers and critics it seemed imperative to find some kind of definition for that ugly word "formalism," a word which seemed to hang like Damocles' sword over their heads. For days each group of musicians tried to give its own explanation of this term, which appears to be elastic enough to fit any situation and any party line. "For God's sake!" cried out Gerald Abraham at the end of a week's debate, "can't any of you fellows explain it?" But no one seemed able to do so.

Two days later it was announced that the Russian delegation, headed by the composers Tihon Khrennikoff and Yury Shaporin, had arrived, and that Khrennikoff would explain it once and for all. I personally thought that if any one would be able to explain what was meant by "formalism" in music, he would be Khrennikoff.

Soviet Russia it would be a good job. Certainly no one would be better qualified, for he had weathered more than one storm in the turbulent political waters of his homeland. Thon Khrenkof holds the official position of "General Secretary of the Organization Committee of the Union of the Soviet Composers." It is this official position that makes him so powerful. Khrenkof was born in 1913 and has to his credit one symphony, composed in 1933-35, which was played by Stokowski in Philadelphia; one opera, "Into the Storm"; and a piano concerto. But

from now on if they wish to be taken seriously as purveyors of banalities about the Moslems of any one country and one could just as well have taken a short snooze while Mr. Krenkenoff warmed up for the punches he was to deliver. The United States paper, particularly the New York Times, has been a veritable attack machine against the Soviet Union, and particularly, Mr. Olin Downes for the misrepresentation of facts concerning the Soviet musicians. He abused the American composers for their bourgeois tendencies and their lack of understanding of the Russian and American influence. He spoke of Henry Cowell as the exponent of the American Piano School, of the danger of American Jazz and its deadly influence in the dance. He wanted to see the Federal Government take action against communist musicians in the hall) to go home and form a "front" against American domination in music. He spoke against such Frenchmen as Poulenc, Messiaen, and Debussy, and against Americans as Porgies and Ruggles, but he praised Beethoven and Schubert. He warned Czechs, above all, to accept the recent "new look" in the party line and told them to compose "Moscow" in the party line. He said that the "party line" was one of the features that the dreaded "party line" was being dictated. (Continued on Page 8)

VICTOR L. SEROFF

ETUDE's representative, an American citizen, born in Russia, endeavored to enter the Soviet Union but was unable to get any further than Prague, Czechoslovakia, now an unwilling Soviet satellite. What happened there at a convention of the International Congress of Musicians reveals the strange, almost unthinkable restrictions placed by the Soviet Government on its leading composers. Mr. Seroff is himself a virtuoso, teacher, and writer.

"MUSIC STUDY EXALTS LIFE"

JANUARY, 1949

ETUDE

over, Yaſſe always encouraged him to discuss them and, together, they would work out a personal and individual solution of personal and individual problems. In the beginning, Yaſſe was not very willing to generalize on those matters of style and skills that loom so large on the student's horizon. Could not a master of such powers easily formulate rules and systems from his own experience? Once I summoned up courage to ask him about this and he gave me a beautiful answer. He held his folded hands, his beautifully formed left hand, he bade me look at the third finger. It was not quite straight, not quite normal! Slight as the irregularity was, it was there. "So, you see," said Yaſſe, "it would be impossible for me to set forth general rules; I do not know how to generalize on my first and third fingers!" The fingered editions which Yaſſe prepared offer strong corroboration of this. At the time, I was dumfounded—to think of an artist with a slight finger irregularity rising to such heights of playing perfection! I was not, however, enough, of seeing an artist's "short-cuts" as "methods."

## How He Taught

When one came for a lesson, Ysaÿe always held his violin in his arm. He would play for his pupils, allowing them to watch his bowings, and fingerings. His chief occupation, however, was to play the orchestral accompaniments of the student's lesson concerto. He could—and did—actually reproduce the full orchestral part on his violin; and when he had not fingers enough to give sound to the effects he wanted, he would sing! The effect of this remarkable solo accompaniment was such that even the least gifted of the students would suddenly come to life and play his solo part brilliantly.

Yas'fe believed, with his own great teacher, Viuxtempts, in always using the open strings whenever possible. He was deeply devoted to Viuxtempts and seldom gave a concert without including one of his works—even the works that had not been published. Strange as it may seem, it is difficult for me to think back to specific teaching routines that Yas'fe used—because he used none at all! I do remember that he asked his words "teacher" and "pupli" he preferred to speak of "master" and "disciple" feeling that those terms freed the association from authoritarian pedantry, and gave it the light of a coming together for the benefit of music.

## Common-Sense Essentials

Ysaÿe thought much about the responsibilities of teaching. Until the demands of his career intervened, he had served for thirteen years as professor at the Royal Conservatory of Brussels, his native Belgium. He used to say that far too much importance was laid upon the master, in the master-disciple relationship that the main effort lies with the disciple who must learn to use for himself the knowledge and experience he has gathered! Certainly, that is an original viewpoint. It is a helpful one, however, in that it stimulates the disciple to a consciousness of his own responsibilities. No teacher can pump knowledge into a pupil; unless the pupil is alert to his own needs and determined to serve them, the best teaching in the world will be of little value.

Ysaye had no teaching tricks or devices; he did insist, however, on a few common-sense essentials. He held that a pupil needs nothing more than to have his weak points called to his attention. For instance, he believed that the right arm (the bow) was just as important as the left hand (the fingers), and that one of the most honest errors of the player was to allow the bow to become weak at the tip. His great point was "correct practice"; that is, he meant only one simple thing: the slow practicing of every detail, with complete and alert concentration on every detail. Ysaye held that, to practice properly, one must have a mental concept. (Continued on Page 51)

Photo by S. M. La Reine

A SNAPSHOT TAKEN BY QUEEN ELIZABETH OF BELGIUM

At their Brussels apartment, Eugène Ysaÿe is holding the Stradivarius violin belonging to the Belgian Queen and his wife. He is holding her husband's Guarneri violin. Eugène Ysaÿe was born at Liège in 1858 and died at Brussels in 1931. He was a pupil of Massart and Wieniawski. His long and magnificent career as a violinist and conductor established him as one of the greatest violinists in the history of music.

was the spirit of his teaching. He knew no method." Those who worked with him—and there included such distinguished pedagogues as Edouard Dédier, Lea Luboshutz, and Louis Vierne—soon caught the spirit of Ysaÿ's desire to create a total image of deep musical thought, to introduce it into their own work. Lessons were magnificent and stimulating. Naturally, he accepted only artist pupils, and with them he spent most of his time on the working out of technical problems that he himself had mastered before the advanced stage. Each pupil had deep-rooted technical difficulties, how-

"MUSIC STUDY EXALTS LIFE"

TODAY, some ninety years after his birth, Eugene Ysaÿe lives on among the legendary figures of music. Except for Paganini and perhaps Ole Bull, no violinist has retained a comparable hold on the imaginations of music lovers. I have often been asked to characterize the specific qualities of his art which enabled him to achieve such enduring fame; and think as I will, I can find no better analysis of his art than that it flowed directly from his complete goodness. Eugene Ysaÿe was essentially a simple, kindly, helpful, warm, full of love for his fellow men. These traits shone out through his playing and won people's hearts.

### Musical Emotions Picturized

The outstanding feature of his own playing was his constant endeavor to *picturize* his musical notions, to draw from the music he played a concrete image of what went on in his mind. He was born with natural technique; he never had to think about his vibrato, his bowing, or any of the purely technical details which can assume such vast proportions in the work of the average violinist. All this was simply born into him. Naturally, my own knowledge of Ysaÿe was limited by the fact that I came to him when he was nearly sixty-four; his struggle years, his conscious working-out of techniques and methods lay behind him. Still, I well remember his talking about all this, even though it took place many years before I knew

# The Teacher's Round Table

**Error's Note:** In the latter part of August last year, Maurice Dumesnil left America, his adopted home, for a three months visit in his native France. He has returned more enthusiastic than ever for the ideals of the New World. In addition to giving concerts he visited his old friends in the music world; and he now continues the Teachers' Round Table greatly refreshed.

He begins the Teachers' Round Table this month with a short description of his flight from Paris to his home in Detroit. It is written in characteristic Gallic style and is filled with his indomitable gaiety and optimism.

## Up Above the Clouds

The flight scheduled for November 10 was postponed because of the fog, but by mid-day on the 11th it lifted and notice came that the plane would take off from only at 7 P.M. As we left the Esplanade des Invalides the sun was getting low and the cupola surmounting the grave of Napoleon shone in all its splendor. Through crowded streets and avenues we were whisked away in a large airline bus and I marveled at the skill of the driver as he swerved with unflinching hand, through islands, taxicabs, bicycles, and occasional piranahubblers. Little doggies themselves seem to understand this peculiar Parisian style of driving; their way of disappearing between the front wheels

Conducted by

**Dr. Maurice Dumesnil**

Eminent French-American  
Pianist, Conductor, Lecturer,  
and Teacher

makes our hearts grow faint, but they always emerge unhurt and mischievous from somewhere on the side.

At only the red tape of customs and immigration was gone through speedily and soon, with a powerful roar, the huge Air France Constellation was on its way. Traveling by air from Paris to New York is an experience, and a rare one at that. It is stimulating, exhilarating, and at times inspiring. While dinner was served we caught a glimpse of nocturnal Paris stretching down below in a labyrinth of multicolored lights. Three hours later we came down to a smooth landing and a green-clad hostess entered the cabin: "You are now in Shannon, Ireland. During the stop of one hour and fifteen minutes you are invited to proceed to the lounge where refreshments and pastry are being served."

Then began the great adventure, the long span of the journey extending across the Atlantic. The night was beautiful, the atmospheric conditions ideal. Settling the motors droned and we climbed higher and higher. I looked out. Who could find words to describe the magnificence of that immensity between sky and water,

the stars so large that they appeared to be blotches of gold, the carpet of fleecy clouds extending as far as the eye could see, the peaceful moonlight rays descending upon the fairlike scene? Perhaps music alone can express such overwhelming beauty, the Bach "Aria," for instance, or the slow movement of Beethoven's "Pathétique" Sonata.

In the early morning, but still under dark skies because of the difference of time, we reached Gander, Newfoundland, where we had breakfast. Dawn came as we were headed toward Boston and the sunrise on the ocean was another majestic spectacle. The clouds had dispersed and patches of ultramarine blue were visible here and there. One last luncheon was served between Boston and New York, and shortly before noon we landed at Idlewild Airport. Then we few hours more flight on a splendid new D-C of the Capital Airlines brought me to Willow Run, Detroit, in time for supper.

As I went down the gangway my chief impression was one of amazement. Was it possible that in sixteen hours of actual flight I had covered a distance which a few generations back required weeks, or even months? Everything had been so comfortable, so quiet, so relaxing. Were it not for the purring of the engines we could have fancied being in a de luxe club lounge.

But, you might infer, the dancer. This, my friends, never entered my mind. My only sensation was one of absolute confidence. Anything could happen elsewhere, not to the plane we traveled in! Optimism, perhaps. But how could it be otherwise? Watching those glorious stars brought us unshakable faith in our own, and we felt nearer to the Almighty God.

## Wants Pedagogy

May I ask you the following questions: please suggest a book dealing with elementary pedagogy for piano, also a list of studies to be given along with the methods for the first four.

Are the metronome markings always accurate? Please explain markings in Chopin's Waltz, Op. 64, No. 2, 34 for a dotted half note, and 144 for a quarter note. Thank you most sincerely.

(Mrs. B. S. S., Wisconsin.)

I recommend the book "Music Play for Every Day" as an excellent one containing elementary pedagogy. You can also use Theo. Presser's "School for the Piano-

forte." Grades I and II. Grade III deals also with intervals and ear-training. As to studies applying to the first four grades, there are in W. S. B. Mathew's "Standard Graded Course," Volumes 1 to IV, many valuable and adequate short etudes.

Are metronome markings accurate? I should say not! Take ten different editions and you will likely find ten different markings. These are no better, or worse than the musician who edited the composition.

Often the author himself wrote no metronome marks at all. Such is the case with the Waltz, Op. 64 No. 2. Here Chopin simply gave the indication of "Tempo giusto" for the first section, and "Pia lento" for the second.

Evidently the figure 3-58 refers to each measure of the first section, and 4-144 to each beat in the second.

But bear in mind what Debussy once said: "The metronome is good . . . at least for one measure!"

## Bunny Identified

When I wrote the paragraph titled "A Victim of the Bunny" in the September 1943 issue of ETUDE I volunteered the explanation that a ten year old composer's piano piece called "The Rabbit's Revenge" had been inspired by the misdeeds of a black-eyed, four-footed felon guilty of swiping a carrot.

I was entirely wrong and I humbly apologize for the motive was of a much darker shade because of the difference of time, we reached Gander, Newfoundland, where we had breakfast. Dawn came as we were headed toward Boston and the sunrise on the ocean was another majestic spectacle. The clouds had dispersed and patches of ultramarine blue were visible here and there. One last luncheon was served between Boston and New York, and shortly before noon we landed at Idlewild Airport. Then we few hours more flight on a splendid new D-C of the Capital Airlines brought me to Willow Run, Detroit, in time for supper.

"I read the little story of 'The Rabbit's Revenge' with interest and admiration for the originality of the young composer. As a child I loved the first criminal stories of Ernest Thompson Seton. In his book 'Wild Animals I Have Known' one last luncheon was served between Boston and New York, and shortly before noon we landed at Idlewild Airport. Then we few hours more flight on a splendid new D-C of the Capital Airlines brought me to Willow Run, Detroit, in time for supper.

So let's "render unto Caesar" the things which are Caesar's," and thank Elizabeth Dodge of Morristown, New Jersey, for her valuable information which will relieve the natural curiosity demonstrated by many of our fellow Round Tablers.

## Composer Wants Help

I would be very much obliged to you if you could help me with this problem: I am a piano teacher, and like to improve. I think I have nice ideas, and other people have told me so. I would like to write them down and make teaching pieces out of them; but after a few measures I get in a snag and don't know what to do with the idea. Is there any special book I should do, or text book I could buy, which deals with this phase of composition? I would prefer the latter, because I am a busy teacher and I live in a small town. Thank you in advance.

(Mrs.) H. J. C., Pennsylvania.

Well, cheer up! The important point in your question is the fact that you have "nice ideas." It must be so, since your statement is confirmed by outsiders. In my opinion, to have ideas is the first and foremost requisite for musical composition. No theoretical equipment can or will ever take the place of genuine inspiration. Look at the immense popularity achieved by certain composers, even when their craftsmanship left much to be desired. They reached success by

(Continued on Page 45)

# The Composer Needs Determination and Faith

A Conference with

**William Grant Still**

Distinguished American Composer

SECURED EXPRESSLY FOR ETUDE BY STEPHEN WEST

## Biographical

One of our foremost American composers, William Grant Still, was born in Woodville, Mississippi, and makes his home in California. He was educated in the public schools of Little Rock, Arkansas, where his mother was a teacher; at Wilberforce University, and at the Oberlin Conservatory. Though he was later to win scholarship instruction from George W. Chadwick and Edgar Varese, it was his self-taught efforts that won the attention of those masters. Still learned orchestration by playing various instruments in professional orchestras, and by orchestration for W. C. Handy, Donald Voorhees, Sophie Tucker, Paul Whiteman, and others. For some years, he arranged and conducted the Deep River Hour over CBS and WOR. In conducting the Los Angeles Philharmonic in his own compositions (1936), Still became the first Negro to direct a major symphony orchestra in the United States. He has won extended Eugene O'Neill and Rosenwald Fellowships, and several honorary degrees. His important commissions include works for the New York World's Fair, Paul Whiteman, the League of Composers, and the Cleveland Orchestra. In 1944 he won the Cincinnati Symphony Jubilee Prize. Still's compositions (which include ballet, opera, songs, and works for orchestra, band, organ, piano, and violin) have won acclaim all over the world. During the season 1944-45, Still's opera, "Troubled Island," is to be produced by the New York Civic Center Opera Company.



A HOLLYWOOD BOWL DINNER, JULY 1948

Composers who attended are, left to right: George Antheil, Eugene Zador, Arthur Berch, Isaac Moskowitz, Mikko Rosen, Richard Hoegman, William Grant Still, Igor Stravinsky, Ernst Toch, Louis Gruenberg, Erich Wolfgang Korngold.



WILLIAM GRANT STILL

fortunately, it destroyed neither my faith nor my determination. I simply went out on my own and settled my fate for myself. It was harder than if I had help from home, but it had to be done. My one comfortable home was poverty. After I left my comfortable home, I desperately needed money for serious study, but every penny I had was swallowed up by bare living. So I entered the field of commercial music. I realized how dangerous that could be, but I determined that I would master it, rather than let it master me, and that I would use it as a kind of schooling. Thus, I let my work teach me American popular and folk music; and from the commercial arranging I had to do, I evolved my own style of orchestration. In this field I am entirely self-taught. At present, I have given up commercial work in order to say what I want to say in music; and, though this has meant considerable commercial sacrifice, both my wife and I feel amply compensated by spiritual satisfaction and peace of mind.

## Generous Assistance

It would be unfair to mention my difficulties without speaking of the splendid assistance that helped me conquer them. My father left me a small legacy which I could not touch till I came of age. I used it in study at Oberlin. Soon my funds were exhausted. Just when things looked darkest, Professor Lehmann gave our class Dunster's poem, *Good Night*, to set to music. When he saw my setting, he asked me why I did not go on to study composition, and I had to tell him of my lack of funds. Immediately, he called a faculty meeting—and I was given a special scholarship. In 1947, when Oberlin awarded me the honorary degree of Doctor of Music, my best joy came from seeking out my old professor and thanking them for what they had done for me. Later, when I was playing in the orchestra of a musical show in Boston, George W. Chadwick offered to teach me. I told him I was able to pay for lessons, but he refused any fee. And still later, in New York, Edgar Varese not only taught me on a scholarship basis, but gave me the inestimable boon of his friendship. In all three cases, I got far more than mere lessons. Oberlin gave me a solid background; Mr. Chadwick made me aware of American values in music; and Mr. Varese opened new

MAURICE DUMESNIL LANDS AT WILLOW RUN AIRPORT, DETROIT, AFTER HIS FLIGHT FROM PARIS, FRANCE

## Music and Culture

musical vistas to me at the same time that he put me in contact with musicians and conductors I could never have met without him. Luckily for me, however, I did not sit back and wait for such advantages to seek me out.

I have never found that racial considerations hampered me in my work. There are always splendid people like Dr. Howard Hanson, Leopold Stokowski, Arthur Judson, and many more, who ask only that music be good and who have no thought for racial type. A Negro composer, expecting him to follow certain lines, for no sounder reason than that those lines were followed in the past, but I have pioneered these previously closed members of my race, and have found that most people can be won over if they are convinced of one's sincerity. No, I have not experienced injustice on racial grounds. Sometimes (happily, rarely), unfairness has sprung from professional jealousies, and from the heat of left-wingers. I have been outspoken in my condemnation of people who use music in politics, and let politics creep into music, and have sometimes met with opposition as a result. But that, I think, is all to the good!

### The Lure of Operatic Music

Another kind of determination has to do with sticking to the work you really want to do. My love has always been opera—the theater. This love of operatic music, stimulated in my early youth by listening to operatic records, was the thing that first aroused the desire to compose. All my other work has been a means to this end. I have always been enchanted by the theater—even its special smell! When, as a boy, I was sent on household errands, I used to carry off my way to pass the theater, and then sneak in backstage just to drink in that small and put myself into some sort of contact with the magic world of theater. I would gaze at the stage, and then I would turn to other forms, working sincerely and giving my best to them, but always feeling that the opera was my medium of fullest expression. I kept writing, wrote many operatic sketches, and then I did all but four. I discovered the opera in 1912; now, in 1948, I am seeing my first opera, "Troubled Island," produced.

### The Road of the American Composer Not Easy

"Troubled Island" has its history! In the 1930's, I asked Langston Hughes, the poet, for a libretto and he proposed a play based on the life of the great emperor of Haiti's first Emperor, Jean Jacques Dessalines. I began the musical work in 1937, but interrupted it when I was commissioned to write the "Theme Music for the Perilous of the New York World's Fair" (1939-40). When the opera was done, it was twice submitted to the Metropolitan Opera and twice rejected (although I was assured in writing that the production, but nothing came of them. At last, I turned to Leopold Stokowski, who was just then going into the New York City Center, and after some ups and downs, he initiated a Fund to produce my opera. Without my knowledge, this Fund got under way; many prominent people contributed to it; and arrangements were made in Mayor La Guardia's office. Even when Mr. Stokowski resigned from the New York City Center, the Fund went on. But the City Center did not seem disposed to stage the work, the collected funds were returned to their donors, and production seemed dead in the water. In June, 1948, Mr. Laszlo Halasz wrote to say that he was at last in a position to produce the work, and a contract followed.

### Melody Not Outmoded

As to a "philosophy of composition," I don't think any genuine composer ever sets out to write "great" music; rather, he tries to give his listeners aesthetic satisfaction, letting "greatness" settle itself. To me,

the important elements in good music are (1) a good melody; (2) form; (3) variety (which may be attained by varying one's thematic material); and (4) harmonic treatment. I do not believe that composers like Beethoven, Brahms, and others, considered something fresh by exploring and developing the old—it isn't necessary to write discords in order to be new. At one time, I wrote in extremely dissonant fashion, but I was most displeased when I heard such dissonance, and I determined to evolve my own idiom. Since that time, I have used dissonance only for special purposes. I believe that dissonance must have a reason for being. For instance, in my *Poem for Orchestra* (commissioned by the Cleveland Symphony) is based on the theme of the world's desolation after war, the energetic building of a new world, and man's spiritual awakening in drawing closer to God. In keeping with this subject, the opening is purposely dissonant, to express desolation and spiritual poverty. But the thematic material grows more consonant and more melodic as it rises to express man's rapture in approaching God. As for the modern music that is entirely dissonant, without reason—I just don't consider it musical. Machines surpass man in making ugly sound; let's leave it to them, and return to writing real music! This, of course, presupposes a thorough study of conventional harmony, counterpoint, and fugue, both in theory and in the works of established masters. How else are we to learn? We must know what has been done in the past ages, and familiarize ourselves with their craftsmanship—but craftsmanship is not the whole story!

### Inspiration

Composing means what I may call inspiration—not the mood of a moment, but the permanent breath of life, emanating from the life Source itself. No amount of technique can make up for this God-given sense of life. Somewhere in his nature, the real composer must have a spiritual quality which enables him to come closer to God. At the end of my works I always write, "With humble thanks to God, the Source of Inspiration."

I firmly believe that if a composer has faith in himself, sticks to his convictions—up to the point of being willing to starve for them, if need be—he will triumph in the end. There are no short cuts and detours, and quick, glittering successes are hardly worth the taking. In the beginning, I looked with despair on the works of the masters—I didn't even know how to work out my own little ideas. But miraculously, as I have shown, there came the opportunities to learn, and I thought often how glad I was that I had faith in my nature—call it plain stubbornness, if you like—kept me working harder as my problems grew. The paper, the pen, the barriers just fell away. This is the only way I know of how to get the work done. It can happen for others. One must have faith and determination.

## Musical Fireworks

### Behind the Iron Curtain

(Continued from Page 5)

and in the corridors of the Narodni Club the musicians, nervous smoking the thin cigarettes, engaged in frightened glances which spoke louder than any comments they would have dared to make. The audience was then offered a free discussion of the subject, to have a free "brotherly" debate with "bourgeois" critics. But nothing of the kind happened.

### A Ridiculous Accusation

While the questions presented to the audience were considered by the presiding group, Shaparin, Delegate No. 2, lit into Alois Haba, the venerated Czech composer of quarter tone music, for his unproletarian attitude. He was accused of being a bourgeois, and his accusers defended his right to his way of thinking. Meanwhile most of the musicians who were following with one ear, so to speak, the Haba proceedings, tried to retrieve the questions they had

placed before the presiding group. No doubt they now saw that by exposing their views they would get themselves into a worse position than they were already in. It was then, I suppose, that I "misbehaved" by sending to the presiding group a few questions such as, "Who decides what the people like or need in music?" "What possible danger to the State or to the morals of any community is there in the performance of music, be it by Honegger, Shostakovich or Schoenberg?" And speaking of Shostakovich, I asked him to inform me as to what actual harm had happened to him after the last reprimand which he received. Although the audience was told that all my questions were going to be considered and answered in the future, the question about Shostakovich's present status brought immediate response from Khrenkoff. Without getting up from his seat he branded a lie all information which he had assumed to be true, since the reports about Shostakovich were published throughout the world under the Moscow date-line. When several musicians from the audience pressed Khrenkoff with detailed questions about last year's "purge" of Shostakovich, Prokofiev, and Khachaturian, Khrenkoff, very much at a loss, finally, started screaming that it was all a lie; he invented by the capitalist press. "Dimitri Shostakovich is still teaching at the Conservatory in Moscow," said Khrenkoff, and then he added, "He is still teaching at the Conservatory in Leningrad. He is commuting between the two cities." This was a definite statement made by a man who should know, since he probably purged Shostakovich himself.

### A "Manifesto" Is Read

As for my questions, the answering of them by Khrenkoff was postponed from one day to the other, to the annoyance of many Czech musicians who were interested in the Russian answer to them even more than I. Finally, just before the closing of the last session of the Congress, I was permitted to have "my say." Knowing well that my questions were too embarrassing for anyone from the "other side" to answer, I read a paper in which I explained the American way of judging a good piece of music. Since I had never translated every point of my argument with funny anecdotes of Bernard Shaw, or Tchaikovsky, or some well-known Russian writer, the audience for the first time since the opening of the Congress laughed—all, that is, except the Russians.

"I was sure you were going to be arrested," Gerald Abraham told me when I saw him two days later. I was not arrested, and, in fact, my paper was never mentioned in the daily report from the Congress room. It was treated as though it had never been presented, as though it "were lost in the mail." Ignoring my paper, the presiding group called on all musicians who were present to draft some sort of a Resolution, but by that time the audience was so confused and plain scared that nothing intelligible would have been done. If Khrenkoff had not just dictated the "Manifesto," which was then unanimously accepted at once. Instead of a resolution which would be a summary of all the problems resolved at the Congress, the composers and critics were given a "Manifesto," a sort of "decree" in "order of the day," with a handsome headline: "All Progressive Musicians Unite!" According to this "Manifesto," every musician from the audience was, upon his return to his home country, to organize into unions the "young musicians" of his land, and then, two months later, return to Prague and the next Session of the Congress, to receive further instructions. In short, the International Conference of Composers and Musicians was to become a sort of Cominform of musicians, and only those who subscribe to the "Manifesto's" principles are eligible to join.

This final step cut the Western musicians off from the Russians, and who live in the satellite countries. This marks the end of any interchange of information, art exchange, or reciprocal performances of new works. It is very sad. It was particularly poignant when I heard from the English side, that at the same time we heard in Prague that the "Manifesto" was the greatest living pianist of today, who came from (Continued on Page 52)

"The man who graduates today and stops learning tomorrow is uneducated the day after."

—Newton D. Baker

# Musical Boston in the Gay Nineties

## Halcyon Days at Harvard

It is safe to say that at no period in its history has Boston attained the phenomenal growth of the past seventy-five years in the United States. From a scant half dozen orchestras of high rank in the last quarter of the nineteenth century, similar organizations with excellent material and able conductors have multiplied to an incredible extent. A parallel expansion is found in high school orchestras and bands. Even the American composer, once almost an outcast in his own land, has compelled recognition not only through performances, but has been deemed worthy to receive commissions and even prizes. The cause of musical education in America received significant aid when John Knowles Pale, himself a pioneer among serious American composers, founded the first music department in late sixties at Harvard. For some years this admirable departure was regarded with suspicion even in academic circles, but eventually seemed radical step justified itself. Pale, returning from Berlin, where he attracted attention by his "Mass in D," was also an organizer of ability. The organ music of Johann Sebastian Bach was introduced to the Boston public on the great organ in the old Music Hall. Pale constituted in himself the entire staff of the music department, giving all the courses offered and performing an endless drudgery without even an assistant until his later years when his health began to fail. But even under these heartening conditions, Pale's efforts in following his educative convictions. Talented students sought his courses year after year—one of these had a certain vogue among the undergraduates not to be explained entirely by the nature of his subject—the history of music.

A fairly long list of American composers, beginning with Arthur Foote, followed by Frederick S. Converse, Percy Lee Atherton, Daniel Gregory Mason, John Alden Carpenter, William Clifford Heilman, and others, found an opportunity to obtain a technical foundation in music as part of their college course. One of Pale's earlier pupils was Owen Wister, later to become famous through "The Virginian," and whose name was in the Harvard music department ended only with his death.

### A Native Sense of Humor

An arduous burden of teaching could not extinguish Pale's native sense of humor; his lectures and theoretical classes were spiced with frequent sallies and wit. In his harmony and counterpoint classes, spent much of the time in class gazing abstractedly through a nearby window. Under-estimating Pale's quickness of perception behind the professional spectacles he ventured to submit some long over-due harmony exercises. With a quick glance Pale commented briefly "Back numbers." Like many composers, Pale was dependent upon the piano, and in the case of his opera, "Azara," prolonged vocal efforts resulted. A listening maid servant reported to Mrs. Pale "This is one of Master's holier days." Mrs. Pale herself, with a rare understanding of a chief function of a composer's wife, declared: "Mr. Pale composes music

HUGO LEICHTENHART JOHN KNOWLES PAINE BENJAMIN JOHNSON LANG

by Edwin Burlingame Hill

and I compose Mr. Pale's. This stage remark had a wide circulation in professional circles.

Those were the days of Charles Eliot Norton, an authority in the field of Greek and medieval art, the correspondent of Ruskin, Carlyle, and many other eminent figures, whose courses opened new and limited horizons even the casual undergraduate and constituted an illumining and long influence. There were also Nathaniel Shaler in geology, George Herbert Palmer and Josiah Royce in philosophy; William James and Hugo Munsterberg in psychology; Adam Sherman Hill, LeBaron Russell Briggs, Kittredge, the Shakespeare expert, and later Barrett Wendell, in English; all dominating figures whose personalities attracted students as powerfully as their subjects.

### A Modest College Town

At this period Cambridge was a modest college town where, during winter, the sidewalks along which professors lived were obligingly cleared by a horse dragging a small triangular platform. Norton's house, "Shady Hill," emerged from a considerable forest, now cleared for houses and college buildings. The forest was a frequent refuge in summer and autumn for tramps who cooked food there and even indulged in minor orgies until routed by the police. Near "Shady Hill" to the north stretched a wide expanse of fields through Somerville to Tufts College, whose museum was often visited by the young on foot to behold the skeleton of "Jumbo" the largest elephant of his and possibly any day, considerably presented to the college by P. T. Barnum. Cambridge children were encouraged to coast on the gentle slope leading from Norton's house. "Shady Hill" became for a time a social center. The only medium of public transportation was the humble horsecar, entirely unheated in winter, whose floor was thickly strewn with straw. Naturally, the change to the heated electric trolley was luxurious.

To complement theoretical study at Harvard, Boston offered a considerable number of concerts. The pioneer orchestra of the Harvard Musical Association had been successful, thanks to the generosity of Major Higginson, to the Boston Symphony Orchestra. Wilhelm Gerike established its technical competence and offered a conservative but fairly comprehensive reper-

tory to its audiences. Almost the only American composers whose works appeared on the program were Pale, Foote, and Chadwick, for the simple reason that they alone had attained an adequate technical education. To these were added later the earlier works of MacDowell. After Gerike came Arthur Nikisch who later became one of the most distinguished of European conductors. He, too, performed works by MacDowell. The somewhat abrupt termination of his contract has more recently been disclosed to have been made with official sanction. From the Boston Symphony Orchestra was organized the famous Kneisel Quartet, consisting of Franz Kneisel, Otto Roth, Louis Svecoski and Edwin Schroeder, whose concert inaugurated a "golden era" in acquainting the Boston public with the best of European pieces in this field. From the appearance, in the late seventies, of Hans von Bülow, who introduced the Tchaikovsky 12-flat minor concerto to the concert stage, a list of artists, including the pianists Eugene d'Albert, Moritz Rosenthal, Vladimir de Pachmann, Teresa Carreño, Fanny Bloomfield-Zeisler, and the youthful and captivating Josef Hofmann, which included the indeliberably sensational Ignace Paderewski. There is not space to enumerate the singers, including Georg Henschel, who became the first conductor of the newly organized Boston Orchestra, the violinists, and the violoncellists. One cannot omit mention of Xavier Ritter, who ravished his audience with Mozart's horn concerto in E-flat.

### An Outstanding Personality

An energetic personality, whose activities were indeed the acme of versatility, was Benjamin Johnson Lang, organist at the famous Kirk's Chapel, conductor of the choral societies, and a member of the Handel and Haydn Society, a prolific organizer of concerts, and a piano teacher of long experience. His studio was a veritable museum of souvenirs. A friend of the Wagner family, he was as well as of many lesser notabilities, to enter this room was to come into impressive contact with a living past. Lang taught at a second piano without legs, which could only be inserted partly under the piano, and from this point of vantage the teacher could observe the technical shortcomings of the pupil, while correcting them at his own instrument. Lang possessed an extraordinary power of concentration, and his own were brief notes in a picturesque but highly illegible handwriting, never omitting to make an opposite comment on the virtues or failings of the pupil at the end of the piece. As a pianist, Lang's resource and fertility as an organizer was a unique series of concert programs in which all the performers were Lang's pupils. In this series many interesting if unjustly forgotten works were brought to light.

"MUSIC STUDY EXALTS LIFE"

## Music in the Home

## Novel Radio Programs of Wide Interest

AMONG the new musical programs recently added to radio are several of unusual as well as popular interest. A precedent-breaking program is that of the Koussevitzky-Boston Symphony—presenting the conductor and his orchestra in a rehearsal period. This broadcast, which began officially on November 22, is heard on Mondays from 1:00 to 1:30 P.M., EST, National Broadcasting System, and again in a rebroadcast on Monday nights from 11:30 to midnight. Thus, those who cannot tune-in during the day may do so during the evening.

This is the first time that a major symphony orchestra and a radio network have joined in broadcasting rehearsals. In the past, Dr. Koussevitzky's rehearsals have always been conducted behind closed doors. Inasmuch as this is the noted conductor's twenty-fifth and final season with the Boston Symphony, someone had the happy idea of prevailing upon the Maestro to let the public hear some of his rehearsals. Koussevitzky has always been lauded for his performance of modern music and for his acceptance of modern ideas. That he agreed to open rehearsals to a nationwide audience, rather than an assembled audience in Symphony Hall at Boston, reveals his interest in progressive ideas. The half-hour time of this new program offers only a portion of the conductor's regular rehearsal periods, for the perfection of playing that an organization such as the Boston Symphony has acquired is not attained in so short a space. However, this brief glimpse behind the scenes on the shaping of the machinery of the orchestra should prove both enlightening and diverting. Its potentialities are many—not the least of which may well be a greater promotion of music appreciation.

Last year, New Yorkers found new reason to admire the music of Bach with the programs of the Bach Aria Group. This year people across country will find new cause to rejoice in some of the neglected works of the great composer, for the Bach Aria Group has come to radio. Their program, which began November 24, will be heard every Sunday morning from 9:30 to 9:45, EST, National Broadcasting System. William H. Scheide, the director of this group, formed and trained his young ensemble two years ago. The neglect in the concert world and in churches of the fine music which Bach wrote in his more than two hundred cantatas, promoted the formation of the group, which consists of ten instrumentalists and singers. There is a vast treasury of rich musical experiences in the Bach cantatas and this will be explored in the radio broadcasts. It is unfortunate that more time could not have been allotted to the ensemble on the air, yet, we are certain, all lovers of Bach's music will share our gratitude that this program has come into existence. The artists in the group are Julius Baker, flutist; Robert Bloom, oboist; Jean Carlin, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, cellist; Robert Harmon, tenor; Sergius Kagen, pianist; Ellen Osborn, contralto; Margaret Tobias, alto; and Maurice Wilk, violinist. During this concert season, the Bach Aria Group will be heard in a series of three recitals in New York and will appear also in recitals in Washington, Baltimore, Annapolis, Philadelphia, and other cities. (The September 1948 issue of ETUDE had an interesting article on this group—Editor.)

One of America's favorite orchestras and conductors—the Boston "Pop" and Arthur Fiedler—go to the airways on December 12. Fiedler and the Boston "Pop" are famous for their interpretations of music on the lighter side, and through their concerts, tours, recordings, and summer broadcasts, have become familiar to music lovers throughout the country. This new

by  
Alfred Lindsay Morgan



ROBERT WEDE

weekly broadcast, being the new RCA Victor Show, has the baritone, Robert Merrill as its singing star. It is heard each Sunday from 5:30 to 6:00 P.M., EST. The new program is designed to present more music in the half-hour period than ever before, and its selections will be chosen from the "music America loves best." Mr. Merrill is the only vocalist on the program. The popular baritone introduces the musical selections and also gives the sponsor's message. There are no formal commercials during the broadcast which comes from the stage of Symphony Hall in Boston. It is no secret that the Boston "Pop" is the Boston Symphony in reduction. Listener interest in this new program will be among those who find diversion in informality and sentiment.

Sunday mornings, via the American Broadcasting System, provide two half-hour periods of chamber music that are well worth tuning-in. Of late, the Coffee Concert (8:30 to 9:00 A.M., EST) has been presenting performances by various well known string quartets. The works played are generally chosen from the standard repertoire of the famous composers. From 11:00 to 11:30 A.M., EST, we have had of late performances by the Fine Arts Quartet of familiar and unfamiliar chamber music. Often, as in the case of the broadcast of November 14, the ensemble engages the services of an additional player to present a quintet. On that date radio listeners were given an opportunity

to hear the *Quintet for Harp and Strings* by Jean Cras, a French composer who died in 1932. The popularity of the Piano Quartet has resulted in another keyboard program, Piano Playhouse, heard Sunday from 12:30 to 1 P.M., EST, American Broadcasting System. Here the pattern is slightly different, giving us performances by the duo-pianists, Cy Walter and Stan Freeman, solos by the talented Earl Wild, as well as by a guest performer, Milton Cross is the commentator. The program offers a heterogeneous group of pieces, largely chosen for variety and for the widest popular appeal. While some of us may not find the program as a whole sustaining in interest, it should be observed that Mr. Wild's contributions have always been enjoyed.

It is not possible to know whether the above programs are accessible to all readers, for we have no way of determining whether all local stations sponsor them.

Welcome as are the broadcasts of the Philharmonic-Symphony Orchestra of New York on Sunday afternoons (as orchestral programs) the intermission features have met with widely critical comments. Readers have written us that they find this period so distasteful that they turn off their radios at intermission time and then forget to tune-in again on the music of its second half. This business of discussing New York, cobrises, and music with a group of teen-agers from across country has its human interest, but its inclusion in the middle of one of our most valued and serious orchestral concerts of the week is certainly open to debate. It is our belief that during intermission periods in the concert, most radio listeners would welcome intelligent comments on the music, rather than the juvenile chatter now being promulgated.

Speaking of forgetting to tune-in again on a program reminds us that there are many radio listeners who still lament that Toscanini and the NBC Symphony Orchestra are not heard on Sundays. Saturday is a day of many diversions and these, we are told, have prevented or retarded many former listeners from tuning-in on Toscanini. The football games during the fall have claimed the attention of numerous musical enthusiasts. Too often it has not been possible to get to a desirable radio in time after a game to hear all or part of the NBC Symphony Orchestra's broadcast. Matinees and dining out have made the time schedule in the east an undesirable one. Elsewhere other things have interfered. Though our interest in the cycle of Brahms' works during Toscanini's fall direction of the orchestra was most keen, we unfortunately were prevented from hearing all those programs. Yet, we are told the concerts of the NBC Symphony have as large a group of listeners as they had on Sundays in the past, which suggests that some people arrange their radio time more advantageously than others. But—and this should be observed—trying to hear a symphonic broadcast from an automobile radio is not conducive to real appreciation of the music's performance, as we can vouch. It has always seemed to us that the best and most ideal place to hear good music on the radio is at home. There are too many distracting elements outside.

John Cowper's famous remark about radio being "the very voice of life" has been influential in radio programming through the years. It has become a commonplace business to mate popular and classical compositions, side by side, in one program (note some of the programs above). There is no place for dissection on the merits or demerits of this procedure; suffice it to say the great radio listening public seems to endorse it, and the habit prevails. If you are one who enjoys this type of show, (Continued on Page 45)

RADIO

"MUSIC STUDY EXALTS LIFE"

ETUDE

## ANTHOLOGIA LUTHERANA

"THE MUSICAL HERITAGE OF THE CHURCH." By Theodore Hoeltz-Nickel. Pages, 145. Price, \$1.25. Publisher, Valparaiso University.

Dr. Hoeltz-Nickel has given us a learned, well documented commentary upon the development of the Lutheran Choral, which should be important to students of history and to the music makers of modern Protestant churches. Few people know, for instance, that Martin Luther had a most valuable musical consultant in Johann Walther (born 1496 near Jena, Germany). Although Luther had musical ability sufficient to write hymns, chants, and other music, he realized that his reforms in Wittenberg needed the services of other and better equipped musicians. He and Walther became good friends and the affiliation was productive of much excellent work.

## A RARE COMBINATION

"THE COMBINATION OF VIOLIN AND VIOLONCELLO WITHOUT ACCOMPANIMENT." By Alexander Feinland. Pages, 117. Price, \$2.00. Publisher, The Author and the National Conservatory of Music and Declamation, Panama.

This book is unusual, in that it is probably the only work of its kind. It lists over one hundred and sixty works for this combination and gives biographical notes upon composers ranging from those of the pre-Bach period, right down to the present. The names of the publishers of these works are given, but some of the compositions may be difficult to purchase at the time. Thirty-eight (including copies of works in the remarkable library of the Society of Friends in Vienna), are manuscripts in the possession of the author.

## CRITICAL INTERPRETATION

"MUSIC AND CRITICISM, A SYMPOSIUM." Edited by Richard F. French, with Contributions by E. M. Forster, Roger Sessions, Edgar Wind, Olga Samoroff, Virgil Thomson, Otto Kinkeldey, Paul H. Lang, and Huntington Cairns. Pages, 161. Price, \$3.00. Publisher, Harvard University Press.

Two musicologists (Otto Kinkeldey, Paul H. Lang), four musicians (Roger Sessions, Olga Samoroff, Virgil Thomson, Archibald T. Davison), one British novelist (E. M. Forster), one art critic (Edgar Wind), and one lawyer and author (Huntington Cairns) joined in a three day symposium on criticism particularly musical criticism, at Harvard University under the aegis of Professor Archibald T. Davison. The meeting was held in venerable Sanders Hall and each paper proved to be significant and interesting, inviting serious perusal and study. Those which attracted your reviewer most were the discussions by E. M. Forster and the late Olga Samoroff. Perhaps he may be accused of bias in the case of Mme. Samoroff because of long professional friendship, during which he became acquainted with her great acquired skills, her serious scholarship, and her penetrating "know-how" acquired from long experience in many musical fields.

In several papers these wielders of the artistic calipers show a commendable estimate of their responsibility. They are aware how an error in judgment may produce, on the one hand, wounds upon the sensibility of the performer or creator, and on the other, present an unjust and garbled picture of an artistic work, thus influencing the public mind adversely. All of the papers develop many keen and original observations which should help those who aspire to become critics.

Your reviewer is often asked what may be the practical vocational possibilities for one who desires to become a critic. The number of positions open to a critic is thus far definitely limited to our great cities. The law of supply and demand regulates the remuneration. Few critics receive large returns for their work in this field. So far as your reviewer is able to observe, the opportunities for employment for novices are very greatly restricted by the demand. Mere musicianship, literary ability, and musicalistic training do not make a discerning critic. The critical gift

## Etude Music Lover's Bookshelf



Any book here reviewed may be secured from ETUDE, the music magazine of the price given on receipt of cash or check.

by B. Meredith Cadman

is a distinctive one. Only a few people, some of them with a kind of psychic penetration, have this gift, as shown by the writings of James G. Hume, Henry T. Finck, William H. Henderson, Paul Rosenfeld, George Jean Nathan, and Henry L. Mencken. This collection of talks forms a very interesting background for the development of critical understanding of art works.

## LIVING YOUR WAY INTO OPERA

"MY MANY LIVES." By Lotte Lehmann. Pages, 262. Price, \$3.75. Publisher, Dooley & Hawkes, Inc.

This is Lotte Lehmann's own book. It is unique in that in the early part she tells in simple, direct manner how she lived her way into the rôle for which she became famous: *Elza* in "Lohengrin," *Sieglinde* in "Walküre," *Elizabeth* in "Tannhäuser," *Eve* in "Die Meistersinger," *Manon* in "Manon Lescaut," *Marschallin* in "Rosenkavalier." In other words, she tells the stories of the great operas as she lived the rôles when she was learning them. For the student desiring to learn these rôles, this book becomes an invaluable guide. To the average music lover there is a keen interest in this vivid form of presentation. Her chapter on singing with Richard Strauss gives

an entirely new picture of the master, particularly in her references to his humor and modesty.

HEAD GENT OUT TO THE RIGHT AND SWING THAT GAL WITH ALL YOUR MIGHT "THE AMERICAN SQUARE DANCE." By Margot Mayo. Pages, 120. Price, \$1.25 Cloth, \$6.00 Bristol. Publisher, Sentinel Books.

This work is just what it purports to be—a practical manual of the most popular square dances, with calls "an' everything." In the appendix there are simple, playable arrangements of eleven typical tunes arranged for the piano. Go to it, gals and boys!

## SIGNIFICANT THOUGHT

"A HISTORY OF MUSICAL THOUGHT." By Donald N. Ferguson. Pages, 647. Price, \$6.50. Publisher, Appleton-Century-Crofts, Inc.

Dr. Donald N. Ferguson's book is a second and revised edition of this important work first published in 1935. The history of the art is traced from the earliest beginnings, with great clarity and with abundant notation illustrations. Dr. Ferguson, who is a member of the faculty of the University of Minnesota, deserves great praise for his well weighed opinions upon the relative importance of musical movements and the works of the outstanding composers.

## LES CINQ

"THE MIGHTY FIVE." By Victor I. Seroff. Pages, 280. Price, \$4.00. Publisher, Allen, Towne & Heath, Inc.

The name of Victor I. Seroff is well known to ETUDE readers, from his many spirited and helpful contributions upon musical educational subjects. He is a piano virtuoso with distinctive gifts, and a teacher with fresh and original ideas.

Educated in Russia and in Austria and long a resident of Paris, he has become an American citizen and writes English with great facility. It has been his ambition for years to write a book upon the five great Russian composers—Balakirev, Mussorgsky, Borodin, Cui, and Rimsky-Korsakov—known in France as "Les Cinq." No one could know Russian music better than Mr. Seroff, and his researches have unearthed a remarkable amount of interesting and informative material.

The book represents the period of free expression that existed long before Soviet domination put strait-jackets upon her composers. Americans, of course, could not understand a system whereby a Republican Party or the Democratic Party could prescribe what an artist composer could or could not produce. Your reviewer is convinced, after reading Mr. Seroff's highly interesting and profitable book, that "The Mighty Five" never could have come into existence under Soviet rule.

LOTTE LEHMANN  
As the Marschallin in "Der Rosenkavalier"

"MUSIC STUDY EXALTS LIFE"

JANUARY, 1949

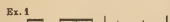
## Music and Study

## The Pianist's Page

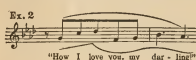
by Dr. Guy Maier

Noted Pianist and  
Music EducatorChopin: Prelude in A-Flat Major,  
Opus 28, No. 17

It is not difficult to discover why the Prelude in A-Flat Major is so beloved. Its simple, direct appeal is apparent. Clues to this, as well as to the mood of the prelude, can be found in the vibrant and joyous pulsations of the eighth-note chord accompaniment with the thumbs interlocked like the hearts of two lovers which "beat as one," and the persistent rhythmic reiteration (slightly varied) of the melodic motive:



Even its expressive line is ecstatically repeated with the same curve (see below) many times. Any colored (or "corny") text will communicate its contour; for example, "How I love you, my darling!"



Note that the phrase emphasis is strongest, on "love" and that although the long note "dar" is weaker dynamically, it is still strong emotionally. Hence, the *acc.* should never be accented sharply, but stressed lightly and lovingly. Note, too, that the curve is usually highest on the fourth beat of the first measure of the motive; this tone, therefore receives the strongest stress.

Often play the melody alone, or with the left hand, giving simple basses and chords to first and fourth beat, thus:



Rest on the last chord of each impulse by (1) collapsing wrists as notes are held, or (2) swiftly preparing on key tops of next impulse and waiting silently there. Later, practice in whole measure impulses—"collapsing" on last chord of each measure. Unless such conscious and complete relaxations are felt, tenseness will result. The persistent interlockings are awkward, and contract and tire the mechanism quickly. Don't squeeze fingers to attain *forte* and sonority; instead, use arm reinforcement with rotational direction toward thumb.

"MUSIC STUDY EXALTS LIFE"

Play the fourth beat of Measure 43:



and Measure 47 similarly.

Follow the climax in Measure 51 by a quick *diminuendo* in 53; then another burst of power to the second peak in 55. After a swift, trembling *diminuendo* and slight *ritard* in Measures 61-64 play the surprising, low left-hand A-flat richly but not bumpily. Now comes the difficult test of the final retreating dynamics. Do not soften too soon. As the figures of the lovers recede and fade into the sunset, with their theme of trust and timeless love growing even fainter, a new and strange color appears—ten more repetitions of the A-flat bass "bell," always marked by Chopin. What is this? Is it an ominous note, a knell of weariness, age, dust-to-dust—the mask of death which menaces young lovers' dreams and aspirations? . . . Or is a deep, joyous bell, sounding the eternal union of two hearts in one? Who knows?

Prelude in B-Flat Minor,  
Opus 28, No. 16

When James Huneker calls the six knife-thrusting chords which introduce Chopin's Prelude in B-Flat Minor, "a madly jutting row from which the eagle spirit of the composer precipitates itself," he prepares us for what follows—a riotous, reckless force, ripping like a crackling electric current on a rampage. Belling and whirling, it tosses aside everything in its path, rocks, branches, trees—but all in good fun, it would seem! For, in spite of the menacing key of B-flat Minor and all the rushing turbulence, the total effect is of untamed exhilaration—a young whirlwind testing its wings. Finally (at Measure 41), the exulting force catapults into the abyss, then suddenly changes direction, sweeps upward in a last triumphant blast, and blows itself away.

All of which takes forms of steel trained to the utmost clarity, cut, and swiftness. No technical bluffing can hide the etched precision required by the "perpetual motion" of the right hand and the throbbing dynamo of the left. The slightest weakening is disastrous. To achieve this controlled power every pianist must endure hours of slow, solid practice on the prelude, with hands separately and without pedal, plus weeks of intelligent and piecemeal rapid "impulse" study with hands together.

## The Left Hand

The left hand alone must be given as much slow arid rapid practice as the right, for the mastery of the Prelude depends upon the regulation of the speed of the right hand by the left. In technical *four-de-force*, students never devote enough time to the hand which is assigned the easier, rhythmic basis of the piece, as the left hand in this prelude—or in Weber's *Perpetual Motion* or Chopin's "Winter Wind" *Etude* in A Minor, or the right hand of the "Revolutionary" *Etude*, or the *Prelude in G Major*. Speed control is exercised by the hand which plays the less difficult part.

The left hand rhythm of the Prelude must pound angrily and inexorably, even when it is interrupted by the electric flashes of the chords and passages in Measures 30-35. Avoid this fingering in some editions:



Use one of these instead. (I prefer the lower one):



## Study Patterns

For progressive daily memorizing and study I recommend the following: Meas. (Continued on Page 54)

ETUDE

EDITOR'S NOTE—Part Seven of the life story of Theodore Presser, which began in the July issue of ETUDE carries his life up to the time of the establishment of The Presser Foundation. Necessarily it contains documentary and statistical information which does not make for lively reading, but which is unavoidable in the complete biography of this extraordinary American personage and his work. Succeeding chapters will have to do with many of the colorful and exciting events in his career. When The Presser Foundation was established Mr. Presser was sixty-eight years of age.

THE second thing which impressed Mr. Presser in Europe was a visit to the Casa di Riposo per Musicisti (House of Rest for Musicians), erected in Milan in accordance with the Will of Giuseppe Verdi (1813-1901). Verdi, the son of a village peasant inn keeper, had a hard life in his youth, but through his great industry, remarkable melodic fecundity, continually developing skills, and his frugal manner of living, built up one of the first great fortunes acquired by a master musician. Even in this hour of ultra-musical modernity, Igor Stravinsky praises Verdi in most enthusiastic terms. In his latest years Verdi conceived the idea of a home for aged musicians and erected it so that he could see his dream come true. The building in Milan is a truly beautiful one. In a tomb under the entrance, Verdi and his wife, the soprano, Giuseppina Strepponi, are interred. The work was literally a kind of mausoleum for the master. The building also has a museum of Verdi relics.

Mr. Presser was thrilled by this philanthropy. Returning to America he spoke at a convention of the M.T.N.A. in Chicago, Illinois, urging the Association to found such a home in our country. The teachers realized that they did not have the means to establish such a project. Meanwhile, much to his annoyance, Mr. Presser's holdings were continually growing, and he did not face the responsibilities with joy. He was far more interested in conducting his business and in publishing educational works, and it was a trial to him to concern himself with a mounting fortune, when he felt that he should devote himself to things more useful to mankind. It was then that he decided to found a Home for Aged Musicians. He purchased a large colonial residence on Third Street in Philadelphia and opened the Home in 1906, with one of his business staff, Mr. H. B. MacCoy and his wife, in charge of the Home at the outset. After securing the residence, it was some years before he could find more applicants. He even had the traveling salesmen

## An Important Event

When the new building of the Home was completed, it was dedicated September 26, 1914, with imposing ceremonies. Those who participated in the program were Governor Stewart of the State of Pennsylvania, Mayor Blankenbush of the City of Philadelphia, David Bispham, referred to as America's greatest baritone, Maud Powell, called our most noted violinist, Captain



PRESSER HALL, HOLLINS COLLEGE, HOLLINS, VIRGINIA  
Dedicated 1926. The first of the Presser Halls erected.

"MUSIC STUDY EXALTS LIFE"

## Music and Study

## Theodore Presser

(1848-1925)

A Centenary Biography

Part Seven

by James Francis Cooke

of his business "scouting" the country for applicants in all parts of the United States. He was almost upon the point of discontinuing the Home when it was pointed out to him that the name of the home (Home for Aged Musicians) was keeping applicants away. There were no "aged" musicians. When the name was changed to The Presser Home for Retired Music Teachers, the number of residents increased amazingly. The Home is now one of the departments of The Presser Foundation. It occupies a beautiful building on a five acre garden plot in Germantown, Pennsylvania, one of Philadelphia's beautiful suburbs, and has sixty-five residents. Applicants must be between the ages of sixty-five and seventy-five, and in reasonably good health. They must have taught music in the United States for twenty-five years, and pay an admission fee of four hundred dollars. Applications for admission should be sent to the official address of The Presser Foundation, 1717 Sansom Street, Philadelphia 3, Pennsylvania.

Richmond P. Hobson USN, and Charles Heber Clark (who wrote under the nom de plume of Max Adler), Mr. Presser made a short address, modestly describing his musical philanthropic ideals and the high enthusiasm of many distinguished guests from high society was manifested. I was master of ceremonies.

Mr. Presser soon found that the operation of the Home would demand only a part of his rapidly growing fortune. He felt very keenly that his wealth had come from the musical public and it was his desire to give back to music workers what they had given to him. In this he always gave first preference to teachers of music. From the time he made his first contribution for scholarships. He had made small contributions to three who were engaged in erecting buildings for musical educational purposes and to those who were exploiting music as a valuable cultural means for uplifting mankind. These private benefactions were with the greatest secrecy. Members of his family, and many of his closest business associates never knew of them. He wanted to give of his own free will, and did not respond to high pressure collectors for charities. For this reason he was sometimes looked upon as penurious, whereas he was really a ceaseless and munificent giver, who did not want to be embarrassed by a parade of his benefactions. Many of his philanthropies were administered by me, as in most instances he did not even want to see or talk with the individual he was helping, but he did want to be sure that there was a real need, and that he ran no risk of being imposed upon.

## The Foundation is Established

Mr. Presser soon realized that it was best to provide for an organization which would give permanence to his philanthropic and educational ideals. He therefore decided to continue his private gifts in a Foundation, and do it so that he could see the project in operation during his active years. The lofty standard of ethics of musicians has always been a high credit to the profession. During Mr. Presser's lifetime and during the operation of the Foundation there have been very few instances of dishonesty or of taking dishonest advantage of the generosity of the Foundation. I recall only four cases of deliberate fraud in the hundreds of petitions coming to my attention.

Mr. Presser created two Deeds of Trust with two large, old established Philadelphia trust companies, and made provision in his Will that his other holdings should ultimately become the property of the Foundation. It was his original desire to have the Foundation called "A Foundation for the Advancement of Music." He did not want to have his name connected with it, and it was only after long argument upon the part of his associates that he consented to the name "The Presser Foundation." The first meeting was held in 1916, and the Board (Continued on Page 46)



## Music and Study

## A Notable Midwestern Pioneer

Oscar Lofgren, Bethany Fine Arts Dean, Passes

THE music world lost a distinguished and esteemed member in the passing, on October 10, 1948, of Oscar Lofgren, for twenty-nine years Dean of the Fine Arts Department of Bethany College, Lindsborg, Kansas. In point of service he was considered dean of all fine arts deans in the State of Kansas. The story of his life is one of the most significant in the development of music in the middle west.

Oscar Austin Lofgren was born November 14, 1878. His parents had recently emigrated from Sweden and were living on a farm near Walsburg, Kansas. His mother's family owned valuable timber lands in Småland. His father was of royal lineage, but without financial resources. Consequently, there had been serious opposition to the marriage, and the young couple were seeking their fortunes in America. Later they moved to Western Kansas.

Of his coming to Bethany when he was eighteen, he used to tell how he had washed his hair, as people did then with the yolk of an egg, perhaps not getting it all out, and had his few clothes packed in the little leather-covered trunk his mother had brought from Sweden. One day Dr. Swenson, president of Bethany, met him on his way, lifted his cap from his tousled hair and remarked, "You're a good sort of a chap. Bethany needs a lot of your type of fellow."

At this time he spent about a year and half at Bethany and had to leave to make more money. On his return he taught reed organ and later piano, giving many lessons while he studied. He was graduated in 1902 under the distinguished Swedish pianist, Sigfrid Laurin, of Stockholm. Then followed study with Rudolph Ganz at the Chicago Musical College and

art of music. Rather than striving to impress his own personality on a student, he sought to lead forth and develop the student's own innate gift. He headed the Piano Department since 1908. His students have won scholarships under Josef Lhévinne, Rudolph Ganz, and other famous teachers at Juilliard and elsewhere. Many have held important positions and are scattered from coast to coast.

After he was made Dean of Fine Arts in 1919 he contributed greatly to the upbuilding of the College of Fine Arts. The magnificent music building, Presser Hall, was his dream. Through contact with Dr. James Francis Cooke, esteemed President of The Presser Foundation, who was influential in the Foundation's making a generous contribution, the dream was realized. Lindsborg was honored by the distinguished presence of Dr. Cooke at the dedication of Presser Hall.

During Oscar Lofgren's administration further achievements were accomplished: Contributions from The Presser Foundation for scholarships and a new chapel organ and practice organs; the Fine Arts Department was established on an accredited basis; Mid-West Contests were introduced, as well as District Music Festivals; Caphart machine, records, and music books were obtained from the Carnegie Foundation; Bethany was admitted to the National Association of Music Schools; and many other innovations were established.

He wrote numerous articles for leading musical magazines. He served twice as State President of the Kansas State Music Teachers' Association. He cooperated with the Kansas Federation of Music Clubs in assisting them to establish their composer's contest. A few years ago, when Secretary of State Cordell Hull wished to consult about international relations in Pan American Music, Oscar Lofgren was one of the few deans summoned to Washington for a conference.

The famous "Messiah Festivals" at Lindsborg were under the direction of Mr. Lofgren and he was responsible for bringing many of the world's finest musical artists to Lindsborg for concerts. He was local advisor for Sigma Alpha Iota, national honorary music fraternity. Together with some of his colleagues he organized and promoted the Fine Arts Alumni Association. In 1907 Oscar Lofgren married Julia Parsons of Wamego, Kansas. One daughter, Jessie Lofgren Kraft of Norton, Kansas, was born to them. He is survived by his wife and his daughter.

His memory is enshrined in the hearts of his own family, his colleagues at Bethany, the thousands of students who knew and loved him. He was a great teacher and a fair and fearless executive. In his personal relations he always upheld the highest ideals of a cultured, Christian gentleman. His years at Bethany were filled with selfless devotion to the art of music and its promotion in the middle west. Quoting a friend: "His life was a symphony of goodness." Bethany College is receiving contributions for a memorial scholarship in his honor.

## Etude Musical Miscellany

(Continued From Page 14)

feet on the piano stool, she presses the keys with her forepaws; or jumping upon the keyboard with all fours, she walks back and forth over the ivories, producing sounds that seem to please her ear."

That formidable appellation, Musicologist, is not a new word as many musicologists imagine it to be. The compiler of this column has found a reference to musicologists in "The Musical World" of November 20, 1875. Can anyone supply an earlier date?

Few realize that playing from memory is a relatively recent development. The first recorded instance of a sensation in the 1870's by playing Beethoven's Sonata without the notes. Later Hans von Bülow duplicated Rubinstein's feat, and Dwight's "Journal," in 1873,

headlined the event: "Hans von Bülow, like Rubinstein, plays all from memory."

Verdi could not stand having amateurs play tunes from his operas. In an interview with an English newspaperman, about 1880, he tells a story that would furnish a pretty good gag for a movie comedy. "When I visited an exhibition in Turin, someone recognized me and immediately began to play a theme from 'Aida.' I rose in a rage intending to beat a hasty retreat. Every piano and harmonium in the section struck up more of my old tunes, and two playing the same one. To get to the door I had to run the gamut of my own melodies, a frightful ordeal; but the comic element was so overwhelming that I threw myself into a chair with a hearty laugh. I was soon interrupted, however, by a man, who thrust into my hand a card a glance at which revealed the fact that my correct weight was just one hundred forty-two pounds. I had taken my seat in the chair of a weighing machine."

To express his spiritual affinity with Berlioz, Liszt and Wagner, Hans von Bülow signed his name thus:

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Discord and cacophony are not the product of our own generation. Mid as modern music was in its rather limited sound and fury, forty years ago, it missed and annoyed the lovers of serene concord as just as much as it does today. Charles Villiers Stanford, the English composer of classical persuasion, wrote a cantata, *Ode to Discord*, to show what he thought of ultra-modern music. It was subtitled "A chimerical bombardment in four bursts" and was dedicated to the Amalgamated Society of Boiler Makers. The *Ode* was performed in London on June 9, 1909.

Who wrote *Ta-ra-ra-Boom-de-ay*? The ancient hit is usually credited to Henry J. Sayres. But there were several other claimants to authorship. In 1892, one James Thornton, a vaudeville artist, sang these couplets in support of his claim:

"I'm the man that wrote *Ta-ra-ra-Boom-de-ay*.  
It has been sung in every language night and day.

While out with Booth and Barrett  
I'm the man that wrote *Ta-ra-ra-Boom-de-ay*."

Unbelievable, but reported in all detail in an old magazine: A trombone player named Perkins blew as hard as he could (and that was plenty) in a chorale that was supposed to be performed *pianissimo*. "Don't you see that mark pp in the part?" shouted the conductor at him. "Sure I see it," replied Perkins. "Doesn't it mean to say, 'Pull, Perkins?'"

There are preposterous anecdotes about music and musicians that are told about numerous events and numerous places. The following tale is told about the famous premiere of "Tannhäuser" at the Grand Opéra in Paris, which aroused a storm in the audience. "This carefully wrought that requires a second hearing to pass judgment," remarked one of the public to a friend. "If so," observed the other, "I am afraid I shall not be able to judge it."

Having no ear for music is an illness. In fact there is a Greek word for it, *Amusia*, which means a pathological absence of musical ability, a complete incapacity to recognize a tune, to whistle, or to hum. The term was originated by a Professor Edgren of Stockholm, and first reported in the British Medical Journal of 1893.

The "Chicago Evening Post," reviewing the performance of a Rubinstein Concerto by Edvard Ledebur, in 1918, described the proceedings in this jingle:

And still she played, and still we are not hep,  
How one small frame can bottle all that pep!

ALL over our country pipe organs are falling evidently faster than we can have them replaced, or faster than we can afford to rebuild them. This is resulting in a great day for electronic organs and certainly, in many cases, these organs are filling and better, and filling it very well indeed. In this great age in which we are living we are getting better and better electronic organs and surely they take the place of many organs much better than anything but good pipe organs themselves. There are at least five very well built commercial electronic organs. Some have advantages over the others. Anyone interested should listen to them all and make his own selection. Almost every week a new one pops up. It would mean much to us as organists if we would acquaint ourselves with these instruments, compare their tones, their consoles, and all other features. Our opinions are sought constantly. It behooves us to know which electronic instrument is the one best suited for the purpose for which it is to be used.

In these columns many times we have pleaded for the preservation of good old pipe organs—to save them, to rebuild them, and at least to use the best parts of them in new organs when it becomes necessary to make replacements. But sometimes this seems to be utterly impossible. Recently I wrote about Mr. George Sandin, who rebuilt a gorgeous old organ in California, using all sorts of parts from junk yards, and so on, even to an old milking machine to run the slider and action. But there are not very many George Sandins.

## An Interesting Case

One case recently which interested me was a church in the east, with an auditorium seating about one thousand, which had to do something about its organ. The instrument was a fine manual Hook and Hastings, built in the late Eighties, now worn out mechanically and almost every other way. This was a good example of that period of organ building, and all things considered, it would seem that the instrument should have been rebuilt; but the lowest bid for the work was twelve thousand dollars. This included a new console, rebuilt chests, new leather, new tuners on the pipes, revamping and replacement of some of the pipes. The job would take several months and the church would be without the use of the organ for about a year. What to do? In the first place the church simply could not afford to have the rebuild job done at that figure, and it would do no good to have it done half way. Also, the church couldn't wait or didn't wish to wait for the organ to be rebuilt, as it would mean being without an organ for such a long time. They felt that the only thing to do was to consider an electronic organ. The building is an excellent one, acoustically. Such a situation is an organ builder's dream, and the Number One consideration for the sound of any instrument. For the electronic instrument it is the very best condition. In this instance the old organ was removed from the wonderful old case and an electronic organ, which cost less than four thousand dollars, was installed. Three large speakers were placed directly in the back of the old case. It is absolutely a revelation to hear this electronic organ in this church. I am perfectly sure that there isn't a pipe organ built today under ten thousand dollars which is comparable to it. Immediately my friends ask, "What about the full organ?" And in turn I ask, "What about the full organ ensemble of a small pipe organ?" For under ten thousand dollars, one could perhaps have an organ built, which would have an acceptable full ensemble, but would it have anything else? I can say right here that the ensemble of this particular electronic instrument is certainly as good as, or better than ninety-five out of a hundred pipe organs which are built today for less than ten thousand dollars.

## Solo Voices Better

We have all agreed from some reports that the solo voices on electronic organ with the proper tone outputs are much better than the tones produced by most pipes. Also, we have agreed that soft and mezzo-forte ensembles are very pleasing and satisfactory on electronic instruments. Now it seems to me on these modern instruments the ensembles are improving.

There is one builder of electronic instruments who is making great strides in building, shall we say, "taller

## Music and Study

## Electronic Organs

by Dr. Alexander McCurdy

Editor, Organ Department

I know of a church which is all ready to enter into a contract with this builder to have a four-manual instrument built at a price which compares with the best builders of pipe organs. The reason for having to use an electronic instrument is because of the lack of proper space for the size instrument desired. I believe that the results will be an eye-opener for us all. I can't wait to see and hear it.

Recently I heard about a small church which was planning a complete redecoration of its auditorium. It was just about the most ugly square church that one could imagine. The old organ, built by an undistinguished builder fifty years ago, stood in one corner like a sore thumb. It looked awful and sounded worse. I doubt if anything could have been done to make it sound well. The architect drew up a sketch which certainly made an attractive interior but with no place for that organ. An electronic instrument was bought and here, again, it must be admitted, this new instrument is so much better than the old organ that there is no room for argument. It can do anything that the old organ could do, and much more.

## An Impressive Demonstration

One of the important concerts this season in New York's Town Hall was a Chamber Music Concert at which Ernest White played the Second and Fifth Handel Concertos and some Mozart Sonatas. Now many, Ernest White's ideas of tone are the criterion. He has done wonders for us in this country, in clarifying the ensemble. There is a small four-manual organ in Town Hall built by one of our best builders. It was installed about twenty-five years ago and at that time it was pronounced by some of our leading organists a triumph in organ building. However, the tone these days certainly does sound spread, and the best that could be said about the instrument is that it is not a disaster. Ironically, Ernest White chose to have an electronic organ installed for the occasion and it was a great success, first, because he was able to secure the kind of tone he wanted, and second, he had the organ placed in a position which made it effective with the particular ensemble with which he was playing. The reviews of the concert were marvelous. However, it takes someone like Ernest White to take such a chance and really make it a success.

We organists sometimes are very critical of new mechanicals, new ideas, different names of stops, and so on. If the instrument is not exactly what we expect, we just don't like it! Is it not true that we must put aside these ideas and really get to know about these new instruments; how to play them and how to make them sound well? We spend hours on end getting some pipe organs to sound well. Do we really do make with electronic instruments?

It interests me greatly to know that one of the organizations for organists in America at the present time refuses, in the most valued terms, to accept advertising from an electronic organ firm. Surely, it requires an organist to play an electronic organ! After all, the test is, can one play organ music on the instrument? I believe the answer is "Yes."

Our great organ builder uses some form of electronics to produce tone in many of the organs that he builds. There are many who think that more and more electronics will be introduced along with pipe organs, a thirty-two foot reed, produced electronically, which can be made so soft that (Continued on Page 48)

Editor's Note  
In 1935 the Hammond Organ was first announced to the general musical public. It was the invention of a highly successful electrical engineer, Laurens Hammond, and was not called an "electric organ," but straightforwardly, "A new musical instrument, the Hammond Organ." This inaugurated the industry of electric organs and was followed by one of the bitterest Department of ETUDE, comes out flatly and insists that today electronic organs are produced so that many of the foremost organists are convinced that their tonal qualities are comparable with fine pipe organs costing many times as much.

Dr. McCurdy heads the Organ Department of The Curtis Institute of Music, Philadelphia, and that of the Westminster Choir College, Princeton, New Jersey. He is organist at four Philadelphia places of worship which give continually momentous musical services, and is also one of the most successful touring organists of the day. He is a very frank gentleman, with strong convictions, who, when on tour, necessarily plays the great pipe organs of our country from coast to coast. He has a deep reverence for these magnificent pipe organs but it is his opinion that the time is past when organists can turn up their noses at electronic instruments which an unbiased human ear recognizes, from the sound standpoint, as being as much entitled to be called an "organ" as any pipe organ. ETUDE realizes that the very publication of this article will be pronounced by certain organists, who hold to the old definition of an organ, but we cannot conduct polemical discussions in our columns. At the same time, we cannot deny the Editor of our Organ Department the freedom of expression of his ideas and convictions.

Please note that no proprietary instrument is mentioned in Dr. McCurdy's article. In commenting upon electric organs, he states that organists should make themselves familiar with the wonderful advances made in the various types of these instruments. To Mr. Hammond, however, belongs the credit of starting the movement which cannot fail to make great changes in the outlook of most organists.

ETUDE readers will profit by Dr. McCurdy's conference with the great French Master of the organ, Marcel Dupré, which will appear in ETUDE for February. Do not miss this splendid feature article.

—EDITOR OF ETUDE.

made" organs. (It is understood that in the foregoing I have been talking about the electronic organs that one can go into any music store or department store in the country and buy one day and have delivered the next!) I mean that this builder is making his instruments to individual specifications, developing mixtures from independent sources. He is getting results which are fantastic. However, they are not inexpensive!

## ORGAN

"MUSIC STUDY EXALTS LIFE"

JANUARY, 1949

ETUDE

"MUSIC STUDY EXALTS LIFE"

# Technics of Choral Conducting

by Helen M. Hosmer

Director, Crane Department of Music  
State Teachers College, Potsdam, New York

**M**ADMOISELLE BERTIN, milliner to Marie Antoinette, is alleged to have said: "There is nothing new except what is forgotten." The *Revue Rétrospective* has a motto which reads: "There is nothing new except that which has become antiquated." Knowing that any short discussion of choral conducting and choral groups can say nothing new, but can only refresh and recall to our minds something which may prove helpful, we will approach this discussion with that in mind. What you, as a good choral conductor, have forgotten is that which you may call new tomorrow; what someone else might designate antiquated may be revived by you (or anyone else) and put to use today.

Scherchen, in his thorough and meticulous analysis of conducting, tells us that the conductor mirrors the music. So let's polish the mirror, put ourselves in front of it, and treat as new the forgotten as well as the obvious, the antiquated as well as the current. Whether new or old, everything counts and is worthy of reflection.

## Conductor Plus Rehearsals Equals the Chorus

A good conductor, plus the right kind of rehearsals, equals a good chorus and a good choral program. There are many attributes of the conductor which are either obvious, essential, or contributory to the sum of the equation.

1. The good conductor has mastered the fundamental techniques of conducting so that they have become automatic and habitual. Scherchen says: "... if the work lives within him as an ideal, undimmed by obstacles of mechanism, then he is worthy to bear the conductor's responsibility."
2. He has a musical integrity which attends the primed page and translates the work as the composer intended, with an honest respect for rhythms, melodies, harmonies, and all other elements which enter into the total picture. This integrity has affected his choice of music. He has chosen that which he respects. He has not chosen music and so can offer it to his group with confidence and assurance. This integrity never gives approval to poor work, but it gives encouragement to honest effort.
3. A part of his superior musicianship incorporates a keen ear, which insists on accurate intonation and enables him to demand part-in-tuneness as well as inter-part-in-tuneness. This produces a comfortable harmonic result which labels choral singing as satisfactory. This also brings about only the best in blend and ensemble.
4. He knows his music perfectly and never leaves it to be learned when his choir is learning it. He has informed himself thoroughly concerning the composer, poetry, chronology, style, idiom, form, and so forth of the composition, and has an intimate knowledge of the score. He knows the music so well that there is never any conflict or struggle between him and his score. This acquaintance means that he has reached a point of satisfaction in a true and vital interpretation of the music.
5. He has a conception of ideal tone, built up through long participation as a chorister under excellent conductors, and through personal diagnostic and remedial vocal study. A good choral director is not necessarily a superior vocal soloist, but he continues to learn more and more about building the voices of soloists and ensemble singers. He understands how to obtain the proper tone color, or

quality of tone. Some vowels are dark, some light. The mood calls sometimes for sparkling color. Sometimes for a sunnier color. The conductor realizes the importance of words with respect to color, and can get a meaning from the words for color and invite slumber by the tone color. These effects demand a thorough study of the handling of words; of their component parts—vowels, consonants, and syllables; of their meanings, implications, and connotations.

6. He knows how to obtain from his choir the essential structural foundation of breath, posture, and evidence of physical vitality, which give the desired aliveness to the singing of any group.
7. He has a fundamental knowledge of diction which insures the proper use of vowels and consonants.
8. As a result, his singers demonstrate sound principles of enunciation and pronunciation.
9. He has imagination. He must have abandon. He will be able to add interest and will have a good measure of suggestive power over his chorus. Weingartner says, "Not even the most accurate rehearsing, as necessary a pre-requisite as this is, can so stimulate the capacities of the performer as the force of imagination of the conductor. It is not the transference of his personal will, but the mysterious act of creation that called the work itself into being takes place in him again and transcending the narrow limits of reproduction, he becomes a new creator, a self-creator."

## Good Rehearsals

Any conductor knows that, added to the equipment which he brings to the rehearsal, a very important thing is giving satisfaction to the audience in the performance. This satisfaction can result only from high points in the series of preceding rehearsals. Rehearsals can never be too thoroughly planned. The more thoroughly planned, the more easily changed the rehearsal may be to meet the variables that are inherent in any rehearsal situation. The flexible approach thus achieved helps the conductor to meet and treat efficiently the unexpected but important needs of the group and, at the same time, work through to the objectives previously established for the rehearsal.

There must be spirit in every rehearsal. There must be the kind of spirit which brings about a loyalty to the music, a loyalty to each colleague in the group, and a loyalty to the conductor. This unanimity of purpose can do more to bring about fine results than anything outside the technical realms of the rehearsal. No small part of this spirit is a result of the genuine enthusiasm of the conductor. I say genuine, advisedly, for the enthusiasm may be quiet, spiritual, or reserved, or it may be sparkling or effervescent.

In a well planned rehearsal, the conductor gives at-

tention to the physical setting. Included, of course, are proper ventilation, well arranged seating facilities, and lighting.

There is variety to a well planned rehearsal. There is a speed which does not permit waste moments. Some warming-up devices will be employed—either direct and definite warming up exercises intended for a specific purpose, or indirect exercises which are part of the actual songs themselves. Both old and new material will be found in a good rehearsal.

One of the most essential requirements of a rehearsal is a rhythmic vitality which is the pulse and life blood of music. Again quoting H. Plunkett Greene, who gives several main rules for singing, we find one rule to be: "Never stop the march of a song. This vitality should be present in all singing—the rote song, the part-song, the assembly song, and the oratorio. A musician was heard to remark at one time, in speaking of the early stages of effective rehearsing, 'Better the wrong note at the right time than the right note at the wrong time.'"

We mentioned earlier that the conductor must have a good ear. During the course of the rehearsal, he practices the act of hearing and listening. The conductor must hear ahead of his group. He must hear more than he can get from them. It might be said to be that he must more listening to singing and a little less singing will eventually bring about better singing.

Quoting Scherchen again: "The conductor, when representing a work to himself, must hear it as perfectly as the conductor of this work heard it." That adroitly sums up the desirability and essential need for a good ear.

Thus the rehearsal has lived! If the conductor has an ambition to have his chorus better today than it was yesterday—and if he has in any small part brought this about—his is a great ambition.

The chorus, with its final performance, has the power to add new ingredients of its own. The conductor who has been followed from the beginning has led his chorus to listen for themselves. They now are able to say, "Listen! Bach (or Beethoven or Brahms) is here. He is saying something to us." Because they themselves hear the heart of all human music in the means of musical expression, singing is the most living and vital.

Singing comes from within. One's conception of a work (be he conductor or singer) should be a perfect inward singing. Then we have an earnest and direct communication of music, because the conductor and the performer subordinate themselves to their art, and it is clear in the mirror for the listener.

## It's A Small Thing But—

by Marjorie Cleyre Lachmund

**Y**OUR pupils do notice your clothes. The mother of a new pupil was telling me that her daughter's former teacher was not so bad as a teacher. "But our rehearsal was so tired that the variables that were in every lesson." That gave me something to think about. If clothes influenced pupils, then I'd better make the most of my modest wardrobe. Of course, I varied my wardrobe as much as I could, but suppose I just happened to select the same one every Monday. My Monday pupils (besides wondering if it was the only one I owned) would get tired seeing it. And, believe it or not, the disinterested would be reflected to some degree in their work.

So, in order not to let the same dress crop up on the same day of each week, I jotted down on my desk a card that said I wore each day. When the same day next came, I flipped the card back the other way to see what I had worn before, and tried not to repeat a costume too soon or too often. I reaped my reward some time later in the season when Maude's mother said to me, "Where do you get all those lovely dresses that Maude has been telling me about?"

Speaking of the influence of clothes, one day when I was wearing a favorite brown dress which I knew was becoming, young Jack greeted me with a groan as he entered the rehearsal room. "Oh, that dress!" he sighed. "Don't you like it?" I felt quite deflated.

"No, it always brings me bad luck."

## EDITOR'S NOTE

The following discourse on the subject of Salvation Army bands provides considerable enlightenment upon the function and achievements of these organizations. Mr. Neilson will present a second article dealing with further activities and functions of Salvation Army bands in the February issue of ETUDE.

"Praise ye the Lord, Praise God in His Sanctuary:  
Praise Him in the firmament of His Powers.  
Praise Him with the sound of the trumpet:  
Praise Him with the psalm and harp.  
Praise Him upon the loud sounding cymbals:  
Praise Him upon the high sounding cymbals."

**T**RULY fitting words with which to begin an article on Salvation Army bands. The name of the Salvation Army, in this country at least, always has been associated by the general public with the music of a decidedly inferior quality. This is a fallacy which I hope to dispel during the course of these articles. True, the proverbial street corner organization of a drum, cornet, and tambourine, associated with some aspects of Salvation Army procedure. But these isolated groups do not represent the Salvation Army band as it exists today, any more than the famous Gilmore and Sousa bands. Good Salvation Army bands are now, as they have been for the past fifty years, top-ranking groups of instrumentalists—efficient, capable, well-organized—and serving the cause of Christianity with a devotion and zeal that are refreshing to anyone fortunate enough to come under their influence. The performance of these bands is highly professional and thoroughly competent, and that is the criteria with which we critically judge any of our musical organizations.

However, I am ahead of my story. To begin with, it is well to understand the reason for the existence of the Salvation Army. This organization is international in scope, functioning as a working unit in nearly every country of the world. Its chief function, one not usually understood by persons unfamiliar with its operation, is to serve as a Protestant and Evangelical church. Existing in this manner, it provides a church home for hundreds of thousands of people the world over who are attracted by its militant, yet cheery gospel message.

The Salvation Army, first known as the Christian Mission, was organized in London. Its founder, William Booth, was determined that the gospel should be preached to the then unchurched masses found in many of the great industrial centers of the world. How natural it was that this music should become a vital part of his message! General Booth was intrigued with the possibilities to be found in music as related to his preaching. A group of accompanists at the time known as the Fry family was attracted to the Army because of Booth's philosophy and, in the year 1878, offered their services to him as a musical unit. Thus, the first Salvation Army band came into being. Indeed, the realization of the largest made by this group at every service, General Booth encouraged the formation of other bands and singing companies in each of the rapidly growing centers of Army activity. Indeed, the interest of the Fry family was so great that it generated an enthusiasm for the formation of bands that soon showed signs of becoming uncontrollable. These first bands composed of whatever instruments came to hand at the time. It was not uncommon to see a band made up of a few clarinets, one or two violins, a cornet or two, and, believe it or not, a harmonica. Although the sound of the valuable assets that a well-developed band could be as a part of the religious services of the Salvation Army, General Booth was soon forced to the conclusion that the bands must be organized in a way that would meet their own needs for the general public service. Likewise, they would have to be fitted to the general program of the Army in its approach to the masses. How natural to presume that a "Brass Band" should become the basic unit of the instrumental force of the Army! This type of band, with its all-brass instrumentation, is a typically English organization.

# The Salvation Army Band

Part One

by James Neilson



COLONEL BRAMWELL COLES  
Editor-in-Chief Salvation Army Music Editorial Department

Furthermore that, it is now, as it has always been, the musical organization best loved and appreciated by the English workingman. The sociological soundness of this approach to the matter of the Salvation Army Band is realized when one becomes aware of the phenomenal growth of the organization's bands, both in numbers and in artistic stature.

## A Sensational Growth

Salvation Army brass bands have grown and multiplied far beyond the dreams of General Booth. As the organization of the Army expanded to include nearly every country and every language under the sun, its zealous missionaries lost no time in forming brass bands wherever the Army operated. As a result, what was once a British organization has become, through the widespread influence of the Army, a basic musical ensemble and decided musical asset to every country in which the Army operates. In fact, it is the only musical ensemble to be found in many of the areas served by this organization. Salvation Army bands are to be found in areas composed of the natives of Central Africa, the aborigines of New Zealand, the low-castes of India, the coolies of Central China, as well as in the predominantly Anglo-Saxon countries.

From its small beginning in the year 1878, the group of Salvation Army bandmen has grown, until at present it is some fifty thousand in number. All Army

bandmen included in this large group are members of regularly organized bands. Nor does this figure take into account the vast number of isolated instrumentalists one so often encounters at the Army Street meetings. The amazing fact about the service of the Army bandman is that no bandman receives remuneration of any kind for his service as such. Indeed, as so serious church members everywhere, he supports financially the organization of which he is a member.

Members of Army bands come from every walk of life. Two or three are the Lord Mayors of famous English cities. Others are surgeons, lawyers, engineers, and so forth. The bandman is a British organization has become, through the widespread influence of the Army, a basic musical ensemble and decided musical asset to every country in which the Army operates. In fact, it is the only musical ensemble to be found in many of the areas served by this organization. Salvation Army bands are to be found in areas composed of the natives of Central Africa, the aborigines of New Zealand, the low-castes of India, the coolies of Central China, as well as in the predominantly Anglo-Saxon countries.

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**BAND and ORCHESTRA**  
Edited by William D. Revelli

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

ETUDE

JANUARY, 1949

"MUSIC STUDY EXALTS LIFE"

### Bands of Varying Grades

At the next level are the corps bands, which in many cases have a musical standard equal to that of the headquarters' bands. These organizations are the most numerous of their kind in the world. Nowhere, other than in the school music program of the United States, can there be found such a large number of excellent bands as at this level of Salvation Army participation. There are literally hundreds of these bands. No one country seems to have the monopoly on general excellence of their kind in the world. Nowhere, other than Norway, Switzerland, New Zealand, Australia, South

## A Master Hymn Tune Writer

by H. C. Hamilton

The high esteem in which Dr. Dykes was held as a hymn writer makes the following article of documentary importance. Dykes was born at Kingston-upon-Hull, England, March 10, 1823 and died at St. Leonard's, January 22, 1876. He was educated at Cambridge. He was Canon and Precentor at Durham Cathedral. In 1861 he took the degree of Mus. Doc. and became vicar of St. Oswald at Durham. He composed a Service in F and a musical setting of the Twenty-third Psalm.

The important program of the Salvation Army, that of providing a church home for its members, is more often misunderstood than it is appreciated elsewhere. In other countries where the Army operates, there is to be a general understanding of this phase of the Army's work. Soldiers, or, if you please, the church members of the Army, are in nowise employed by the Army. Thus it will be seen that the corps bands members, like the other soldiers, render service to the community because of music and the church that is unique in its devoted unselfishness.

There are also many Young People's Bands in the Army. Some eighteen thousand young people under the age of sixteen are regularly enrolled members of these bands. And the standard and the ethics prevail among the members as does in the older groups. When two bands are operating at the Corps level, the older group is usually called the Senior Band. The Young People's Bands are the feeder groups for the Senior bands. The Senior Band is the unit in the Young People's Band which bears the ARMY

vain for the mere shallow and ear-tickling tune, the trite harmony, the mechanical movement, and the stereotyped modulation found in the writings of the gospel song-monger of the present day.

In Dykes we have no two-steps or fox trots masquerading as religious music. Yet he is by no means dull. Stately and dignified—yes. Singable? Yes—definitely. All he writes is truly grateful to the voice. Rhythmic? Decidedly so. But it is not the monotonous regularity of a machine. In addition, his melodies are of the purely classic type; not just "pretty," but something infinitely better. Consider also his part writing. With taste, what skill we find there. The student and the teacher of music may differ, but they can't possibly spend some time without familiarizing themselves with the chaste combinations and smooth progressions of which every tune by Dykes is an example.

This man of God, Rev. J. B. Dykes, was truly a musician of the most exquisite taste and originality. True, he seldom if ever attempted the larger forms of music, but he was a master of the smaller, more easily leaving such things to others. His songs are rich in melody, and his lyrics are filled with that rich and perfect. The great hymns of the church deserve a worthy setting, and in the tunes of Dykes we find nothing wanting. First and foremost, the composer approaches his task in the proper spirit, and he is never far from the heart of the church in his work. We sense that in all his tunes, they are reverential, yet the glad note is rarely if ever absent. They are musically; there is no clap-net. At his best the harmonies of Dykes are all cast in the style of son with the accompaniment of the piano. His melodic gift never descends to the commonplace, yet one heard here is seldom forgotten. The total range covered is never excessive; neither has any force of influence in learning to sing. In short, for there is no such thing as a bad song, but a good one. The hymn tune ever approached the flowing continuity of counterpoint, we find it in these settings. Everything "flows" so naturally that we often feel that what we are singing is scarcely harmony as such, but rather melody blending with melody.

Perhaps the most frequently heard of his tunes is "Niece, wedded indissolubly to "Holy, Holy, Holy." The little masterpiece has everything. Perfect in form, not how the opening theme reappears. Those two most satisfying of modulations—dominant and subdominant—how beautifully and naturally they are introduced. How interesting are the inner parts. In fact, any tune by Dykes might be sung with the parts shifted or inverted, to reveal a lovely picture, as it were, in a new setting.

Another universal favorite is *Hollingside*, so appropriate to the hymn "Jesus, lover of my soul." At the fifth and sixth measures we find a most striking example of changed harmony, where the opening theme reappears. We are presently led into the subdominant but only for a short time. We are brought back to the tonic, the bass descending. (Continued on Page 56)

THE essence of good violin teaching lies, as a rule, not so much in what material is used, as in how it is used. Nevertheless, certain books of studies are essential to a well-rounded musical and technical development, and among these one must include the Thirty-six Etudes-Caprices of Federigo Fiorillo.

For nearly a century and a half the studies of Kreutzer, Fiorillo, and Rode have been regarded by most teachers as the foundation upon which sound technical achievement must rest. Yet there was a period, beginning some twenty-five or thirty years ago when Fiorillo seemed to be out of style. There are many violinists today who, in their formative years were not taught the studies of Fiorillo and who became acquainted with them only after they themselves began to teach. This period of partial neglect has passed, and during the last decade the Studies have proudly regained their former esteem.

Why Fiorillo should ever have been thought unworthy to rank with his great contemporaries, Kreutzer and Rode, must be a puzzle to all thinking violinists. His *études* display a remarkable insight into the capabilities of the violin; most of them have genuine musical value; they provide far more material than Kreutzer for the study of the upper positions; and, finally, many of them are readily adaptable to the demands of modern bowing. In short, they form an indispensable link between the 42 Studies of Kreutzer and the 24 Caprices of Rode.

There are few marks of expression in these Studies yet the majority of them call for expression and color. This should be a challenge to the student's imagination. It is one of their outstanding qualities that they stimulate the player to give soloistic interpretation to technical material.

The following notes are based on the Theodor Presser edition. The suggested tempi must be regarded as merely approximate, as goals to be eventually attained. Most of the Studies must be practiced much more slowly than indicated, before the right- and left-hand techniques can be mastered.

"easy"—is a most valuable study in pure tone production. It should be played throughout with a full round quality of tone. In the *Largo*, the speed of the bow should be constant; that is, if the full length of the bow is used for each whole note, then a quarter of the bow must be used for each quarter note and an eighth of the bow for each eighth. This will develop a clinging quality in the bow stroke that is invaluable for the production of a singing tone. A broad *Adagio* stroke is needed in the *Allegro*, half the bow—midpoint—being used for the eighth notes and about a quarter (between middle and point) for the sixteenth notes. *Largo*, *Adagio*, *Allegro*, 1—88.

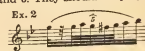
No. 2 contains few difficulties that are not immediately obvious. However, it is excellent practice for single and double trills and it should be carefully studied. The accompanied trill should at first be practiced in even thirty-second notes, in order to attain perfect smoothness, both in the trill itself, and in the accompaniment. Attention must be paid to the passages of dotted rhythm to make sure they are based on triplets and not on triplets. Tempo: 1 = 69.

The Staccato study, No. 3, should be played with the Firm (or *Martelé*) staccato in the upper half both Up and Down bow. It should also be practiced with the *Flying Staccato* in the middle third of the bow. There are many more difficult studies for *Firm Staccato*, but anyone who can play this study well with the *Flying Staccato* need have no cause for worry when he meets this bowing in any solo. Tem

## Making the Most of the Fiorillo Studies

## The Foundation of Sound, Technical Violin Playing

Measures 5 and 6. They should be played in this way.



They could, of course, be played as written, without disturbing the rhythmic pulsation of the measure, but the turns would have to be played unsingably fast. In Measures 3 and 4 following the double bar, the *staccato* marks indicate a less vocal and more rhythmic style of playing; therefore the turns can be taken more rapidly, and the time necessary for them subtracted from the notes that precede them. This manner of playing pertains also to the turns in the *Allegretto* section. Tempi: *Poco Adagio*, ♩ = 66; *Allegretto*, ♩ = 66.

No. 8 is an exceptional study for the development of a steady, sustained bow stroke. It should be played at a tempo of about ♩ = 60. Not every student is capable at a tempo of about ♩ = 60. Therefore, rather than neglect the study, the teacher should make it at a faster tempo and have the players should take it at a slower tempo. After this, every effort should be made to draw the bow more and more slowly. Most young students who have reached the grade of Fiorillo do not have the patience to work on long sustained notes. They prefer studies and solos in which their bow can run fast. In which things that will do so much to develop a singing, expressive quality of tone.

Nos. 9 and 10 are primarily studies in *martelet* bowing, but the left-hand difficulties are by no means slight. In particular, the high notes in the latter half of No. 9 demand careful attention. The student should hear the notes in his mind, and allow himself time to place them. With principle applied to all shifts of position, the difficulties will be less. The right hand problems in all passages of mixed bowing the *martelet* notes must be articulated with the utmost clarity, in order to contrast sharply with the legato notes. When the left hand has acquired enough facility to play the studies at the requisite speed, they should be played *spiccato* in the middle finger, and the bowing of course omitted. The exercises may be practiced in this way, they form admirable exercises for the development of left hand facility. *Tempo* (*martelet*):  $\text{♩} = 80$ .

The problems encountered in No. 11 are almost entirely concerned with good intonation, for the bowing is a broad *détaché* throughout. There are many upward shifts in this study, but there must never be any hint of a slide. The entire page must be played as clearly as if it were played on the piano. The first tempo should be about  $\text{♩} = 80$ , but the study must be practiced much more slowly than that for a consistent erable period of time, if technical accuracy is to be secured. However, this is so excellent a study in left-hand fluency that all the time given to it will be well spent.

No. 13 has many difficulties for both right and left hands; furthermore, it must be played with a good deal of expression and color. The student should observe here strictly to the rather strange fingering in *Andante*, though not, however, in *Allegretto*, and the *Andante* slides. Many students change this fingering, and the result is near only to themselves. It happens to be original with Fiorillo and was obviously designed for practice in clean shifting. In the *Presto*, the repeated passages (that is, Measures 8-15, 16-23) should be taken alternately *forte* and *piano*. The *forte* passages should be played with a broad *detaché*, the *piano* passages lightly in the middle of the finger. Much practice will be required before the *Presto* can be played accurately and with clarity. Temp. *And.* 66. *Prest.* 140.

Continued on Page 1



FEDERIGO FIORILLO

*by Harold Berkley*

The main difficulty of No. 4 is to get the right finger in the right place at the right moment, and, as such it will yield to slow, careful practice. The student should note that the three-part chords in the latter half of the study must be articulated sharply and crisply, not arpeggiated, and that the single notes between the chords should be played with a broad *non-staccato* bow stroke. Tempo: ♩ = 84.

In the playing of No. 6 it is necessary to start each short trill with a noticeable bow accent, no matter whether the trill is on the first note of the bow or occurs later in the stroke. This rule holds good for all short trills. Considerable grace and charm are inherent in this little trill study and the student should aim to give full expression to these qualities. Tempo

7 = 70. It is probably the best study available to the student violinist for those embellishments known as turns. It should be borne in mind that in a vocal type of melody all turns and other embellishments should be taken no faster than a singer can musically sing them. This principle will influence the manner in which certain of them are performed. In general, the time required for a turn is taken from the preceding note, but this is not always practicable when it comes before an unaccented note. For example, the second beat of Measure 3 is more smoothly and musically played as follows:



If it is played exactly as written, the second sixteenth of the beat is given more prominence than the first. The same principle applies to the second beats.

# VIOLIN

Edited by Harold Berkley

### "MUSIC STUDY EXALTS LIFE"

DR. JOHN BACCHUS DYKES

WHAT beautiful, refined melodies and scholarly part-writing flowed from the pen of that prince among hymn tune writers, the Rev. John Bacchus Dykes! His appeal is universal. The classicist will find much to interest and admire, while the not-so-classical type will sense the presence of something higher and more potent than the "here today and gone tomorrow" revival hymn. Dykes has always something to say, and he says it well. One may here search in

"MUSIC STUDY EXALTS LIFE

JANUARY, 1949

ETUDE

## Are Early Keyboard Instruments Being Made?

Q. Will you tell me the name of the harpsichord composition that was played in the moving picture "Wubering Heights"? And will you also tell me whether such early keyboard instruments as harpsichords and clavichords are being manufactured at this time?—C. E. A.

A. I did not happen to see this picture, so I cannot answer your question. Perhaps some of our readers may be able to give us the information.

As for modern examples of harpsichords and clavichords, I know that before the war a limited number of harpsichords were being produced, and I even knew a man who was experimenting with an electronic harpsichord. But I doubt whether such instruments are being made at this time. You might write to Lynn and Healy, Wabash Avenue, Chicago, for information about this matter.

## How to Sing a Descant

Q. Due to a shortage of teachers I have been called from private life into the public school field. My experience has been in a great extent in the private lesson field, but now, due to the removal of another teacher, I am faced with the necessity of conducting a county chorus of over a hundred voices. I am especially at a loss as to how to handle the descant. The "Brother James Air" published by Oxford University Press, and I hope you will give me some advice.

A. I do not happen to have seen this edition that you mention, but in general the descant should be sung lightly enough so that it will not intrude itself to such an extent that it covers up the original melody. Often, so many voices are assigned to the descant part, or the voices are allowed to sing so loudly, that the original melody is obscured or even entirely drowned out. This is always bad taste, even though many otherwise fine choral groups are frequently guilty of this.

As for conducting in general, perhaps my own books would help you. Their titles are: "Essentials in Conducting" and "Twenty Lessons in Conducting." Both may be obtained from the publishers of ETUDE.

## Should My Child Learn Scales?

Q. Not long ago, while sitting in the studio of my children's piano teacher, I came upon your splendid page in ETUDE, and I should like to discuss with you the fact that after my children have taken piano lessons for six years under three different teachers, they still lack the quality for the test given in order to obtain high school credit in music because she had never been taught any scales and did not know major from minor. My son, who is now nine, began to take lessons about your year ago, and although he is playing advanced music and although his teacher said he had outstanding talent he gave him no scales. Both children are now studying under the same teacher, who gave him no scales. Both children are now studying under the same teacher, who gave him no scales. Both children are now studying under the same teacher, who gave him no scales.

A. The confusion that exists in the minds of teachers with regard to scales is understandable but not excusable. It is understandable because our whole approach to learning is different from that of a generation ago, not only in the case of music but in learning to read language, to memorize poetry, to learn arithmetic, and in practically all other subjects. The old idea was to start with details and

## Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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Oberlin College  
Music Editor, Webster's New  
International Dictionary

Assisted by  
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Oberlin College

gradually work up to the whole; but the new psychology teaches us to begin with some sort of a whole and gradually lead the pupil to smaller and smaller details in order to make the whole more and more perfect, and therefore more and more meaningful.

In the case of reading, for example, I myself was taught the alphabet first, then some one-syllable words, and finally a silly sentence composed of these one-syllable words. Today, however, the child begins with a meaningful sentence pronounced by the teacher as the words are shown; and he gradually learns to recognize the appearance of each word, finally analyzing the words into letters. Eventually he should learn the alphabet too, but the effectiveness of beginning with "the whole" is so much greater, that the teacher, in his enthusiasm for the quicker method, sometimes forgets that the alphabet, while of no value in the case of the first steps in reading, is nevertheless an important order of letters which should eventually be learned thoroughly by every child. For similar reasons the teacher often forgets to teach the pupil to spell, and thus the child often leaves school without having learned various fundamental items of knowledge and skill that he really ought to have in order to live and work effectively in the world of today.

All this happens because a new idea has been discovered and is being adopted, but in spite of the fact that it is an excellent idea, many teachers have not yet fully comprehended it, and therefore their methods are faulty. The deficiencies that are so evident in our children's learning are often blamed on that, is

scales in order that he may read new music more effectively, and perhaps learn to play it in different keys. But later on he must learn to play the scales—both major and minor—in order that he may perform his Bach or his Haydn more perfectly.

All this seems simple as you and I discuss it, but in actual teaching it is often confusing. So the music teacher sometimes throws out all scales and exercises just as the English teacher forbids to teach the alphabet and spelling. Both are wrong, of course, and both must speedily improve their methods of instruction if efficient learning is to take place; but their mistakes are comprehensible because we are just at the beginning of a drastic pedagogical change, and many teachers have not as yet fully comprehended the new ideas concerning the teaching-learning process.

So we have many children who are dissatisfied because they are required to do things which seem to them to be stupid—and frequently they are! We likewise have many parents who are dissatisfied because their children do not progress more rapidly and hate to practice, besides; so the parents often find that they are wasting their money, and sometimes they get discouraged and discontinue the lessons. And we have teachers who are dissatisfied because their pupils do not practice, they misbehave, and frequently they often drop their music entirely.

What is the remedy? It is that both teachers and parents shall familiarize themselves with the newer psychological principles of teaching and learning. These principles are now well known—and they work if they are really put into practice. But they must be put into actual operation, both at the school and at home, during the pupil's practice at home. And that's the rub!

## How to Play the Trill in Rhapsody in Blue

Q. Will you please give me an explanation as to how the trill in the right hand of the first section of the Rhapsody in Blue seems to be the treble clef (treble clef) are played in the piano.

A. What appears to be a tremolo marking is really only part of the indication for the trill. Play the passage thus, with the octave A-flat in the right hand, and the A-natural in the left hand:



If this is too difficult, shorten the trill to six, or even only four, notes.

## After the Inventions, What?

Q. 1. Which Bach studies should follow the three-part Invention? 2. What are the virtues of the following Chopin pieces: (1) Waltz in E minor, (2) Mazurka in C major, (3) Nocturne in B major?—C. J. P.

A. 1. I would recommend any of the Preludes and Fugues from "The Well-Tempered Clavier." Or if you want more variety, try pieces of the "French Suites" or the "Partitas." 2. The approximate grades are: (1) Grade 4 or 5; (2) Chopin wrote six studies of this kind, and in the key of C major. I would consider them all as about Grade 3 except Op. 68, No. 1, which is more nearly Grade 4; (3) Grade 4.

## The Mania for Speed by Performers of Music

Part Two

by Heinrich Gebhard

The second of two articles upon a most valuable topic. ETUDE advises all who can do so to secure the issue of December and read Mr. Gebhard's article upon this important subject.

—BARNES'S NOTE.

THE Waltzes of Chopin are tortured mercilessly by many. The well-known one in C<sub>2</sub> Minor has three distinct sections. The first one (*tempo giusto*) should be played M.M.  $\mu$  = about 63, and the mazurka-like theme should be played slightly rubato. The second section (*più mosso*) should be played faster than the first, strictly in time, but not faster than M.M.  $\mu$  = about 84. The third section (*più lento*) should go slower than the first and be taken quite rubato, but with the general tempo not slower than M.M.  $\mu$  = about 58. What sort of performance of this waltz do we hear generally? We hear the second section played at a ridiculous speed, five times too fast, and the third section five times too slow, so that the waltz is completely torn apart—it sounds not like a waltz, but like three different waltzes. Other waltzes of Chopin often receive the same sort of treatment.

It is true that Chopin's Waltzes, Mazurkas, and Polkas are idealized dance forms, and are not to be danced in the ballroom. They are to be played with a certain amount of freedom of rhythm, but they should not be treated like wild fantasies in three-four time.

The art of playing *Rubato* is about the most difficult thing in the realm of interpretation. "*Rubato*" comes from the Italian and means "robbed." You steal a little time here, and give it back again later. In other words, it is the art of taking artistic liberties with the rhythm. Chopin was the first of the great composers to indulge in *rubato* extensively in his playing. In a melody, or melodious passage, it means holding back a note or several notes as indicated, and then hurrying over one or several notes later. It is very subtle. Your taste and finest instinct must tell you just where to do this, and how much. Take, for instance, the following phrase near the end of the Chopin Nocturne in F<sub>2</sub> major:



On these notes

there is a slight holding back (*ritard.*). After the G<sub>2</sub>

Ex. 3



there is a slight halting (marked by a comma), then a gradual, gentle hurrying up to

Ex. 4



and from there, a gradual slowing up to the end of the phrase.

Leschizky, who took anything for an illustration, said to me, "A fine rubato is like a fine salad, wonderfully mixed by an expert. He knows just how much oil, vinegar, and seasoning to put in. His taste governs the amount. He is saying a musical phrase in the right *rubato*, we must feel just how much *ritard*, *accelerando*, and so forth, to put in to make it sound

right. Here also our *taste* must tell us." He also advocated during the course of studying a Nocturne of Chopin, and before trying to include the fine liberties of rhythm, that we play the entire melody through strictly—cold-bloodedly—in time, once a day. Before you can trust yourself to get the right freedom of time, you must feel and see how the printed music stands liberty you are taking, and your *rubato* will become a drumhead's walk—so that the listener cannot recognize or make out the music. With all the subtle little "holdings back" and "going forward" of time, the listener must feel the *rhythmical undercurrent*, the "ground-pulsation" that goes through all music.

When we take the recitative sections of the Bach Chromatic Fantasy, the first section in the first movement of the Schumann Fantasy, Op. 17, many of the Mazurkas of Chopin, and the first part of some of the Liszt Hungarian Rhapsodies, it is given to very few players to recreate these compositions with just the right kind of *rubato*.

A fine teacher may indicate little points here and there, but the genuine rendering must be left to the player who is entirely unwarranted. "I mean 'chosen few' who are born with the divine instinct for *real rubato*, guided by the heart and the subtlest of tests."

I have dealt with one great musical crime, the crime of arbitrarily and indiscriminately indulging in changes of tempo where they are entirely unwarranted. Now I play fast pieces too fast. I sometimes look to heaven and shake my head when I think of the way this "musical disease" (for so I must call it) has swept through certain sections of the piano-playing world. Hundreds, not dozens, of young players plattle through the last movement of the "Moonlight" Sonata, through some

## High Lights in the February Etude

THE TRAINING OF A PIANIST

by Alexander Brailowsky, Eminent Piano Virtuoso

MEXICO'S ENTERTAINING MUSICAL CHARM  
by Robert Stevenson

BACK'S FAMOUS TEACHER

by Hanna Lund

An unusual article upon Diderik Buxtehude,  
who started Bach upon his historic career.

THE ORGAN IN AMERICA

by Marcel Dupré, whose many re-  
gard as the greatest living organist.

THE EXTRAORDINARY SALVATION ARMY BANDS

You will be surprised with  
this most informative article.

LOOK OUT FOR THOSE HANS!

by Waldemar Schwesheimer, M.D.  
Instrumentalists will find this article by the  
brilliant Dr. Schwesheimer most valuable.

LET'S GIVE AN AMATEUR OPERA

by Edward Dickinson  
Mr. Dickinson presents a fascinat-  
ing article upon a delightful subject.

"MUSIC STUDY EXALTS LIFE"

of the Bach Preludes, the first and last movement of the Schumann C Minor Sonata, and through most of the Chopin Etudes at a speed which is absurd. They think their performance sounds brilliant. If they only knew how they are fooling themselves! They forget the law of acoustics. Every tone created by an instrument takes an infinitesimal fraction of a second to register with the ear of the listener. In a rapid piece, up to a certain speed the tones can make their impress upon the ear individually. But if one plays faster than that speed, the second time comes too soon after the first, which has not had time to make room for the second. Therefore, the two tones clash, and this process, multiplied a hundredfold, makes a conflict among all the tones. Consequently, the curious result of this is that even with clear playing at such speed the effect is not brilliancy, but a "mess." To play brilliantly means to play very fast, but not so fast that a listener cannot follow the music. How many beautiful movements are ruined by exaggerated speed! I will admit the players are not the only criminals. Certain editors who give the most exaggerated quick metronome markings their editions are just as much to blame. *Vivace* does not mean "fast." It means "with life." One can play a *moderato* with *life*.

There are a few exceptions to this rule against excessive speeding. A characteristically descriptive piece, like Rimsky-Korsakov's *The Flight of the Bumble-Bees*, should be played as fast as the fingers will go, for the music is supposed to depict the buzzing of the bees. Clear articulation is not wanted here. The last movement of Chopin's Sonata in B-flat minor may also be played as fast as possible. The legend has it that this movement is to give the effect of the wind blowing over the grave of the hero.

It may also happen that a God-inspired artist or conductor, in a great dramatic onrush and whirlwind of passion, is carried into an excessive speed. But then he must verily bring the Prometheus fires down upon us from Olympus.

It must be noted that overspeeding by some young, inexperienced players is due to nervousness. That is to be regretted and must be forgiven. But there are many players, cock-sure of their technique, who revel in their speeding. With them it is a wild outburst of animal spirits. When they race through an allegretto, they completely lose sight of the music, and in a fit of sheer exhibitionism ride rough-shod over it and kill it. Then they apparently gloat over the murder they have committed.

As I am a believer in the inexorable law of retribution in our next life, I greatly fear that Dante in his "Inferno" has by now discovered a tenth circle. In this circle, the unhappy musical speedsters who incessantly play around at the rate of two hundred and fifty miles per hour, while, without intermission, the dulcet of Czerny Etudes is being dinned into their ears *fortissimo* at the rate of one hundred and fifty notes per second. I pity the poor souls, and when their tormentors have lasted a few weeks I shall pray the Deity to release them, hoping that in their next incarnation they will realize that it is not only an artistic crime to play fast pieces too fast, but a public nuisance. We have no law in our country against speeding in an automobile. Why can't we have a law against musical speeding?

# Do Musicians Live Longer Than Others?

by Waldemar Schweisheimer, M.D.

## Biographical

Dr. Schweisheimer was born in Munich, Germany, November 9, 1889, and studied medicine in Munich, Berlin, Vienna, and New York. For fifteen years he was science editor of Knorr & Hirth Verlag, Munich, one of the largest publishing houses in Germany, and medical columnist of their periodicals. Since 1936 he has been in the United States. He is the author of some forty books, most of them on popular medicine and hygiene. For some years he has been a regular contributor to many newspapers and magazines, both in this country and abroad. Since his university years he has been interested in the border region of medicine and music. Dr. Schweisheimer is the author of the first book on Beethoven's diseases (München 1922, G. Müller) and of many articles on Medicine and Music, and the History of Music which have appeared in ETUDE and in "Zeitschrift für Musikwissenschaft." He studied at the Academy of Music ("Akademie der Tonkunst") in Munich.

THE story goes that in the good old days men were better, healthier, and lived longer. It is easy to make these statements but very difficult to prove them. For example, it is difficult to prove or to refute the thesis that Methuselah reached the age of one thousand years (or nine hundred and sixty-nine years, to be exact), Noah six hundred years, while Moses was practically a young man of one hundred and twenty years when he died. When such assertions are checked thoroughly our viewpoint changes. Statistical

figures give evidence that the average human life is longer today than at any time in history, and further extension of life can be expected in the future. The average length of life now is more than sixty-five years—an average age not reached by musicians in past centuries.

There were always two theories about the place where the musical genius dwelt: whether in a weak constitution such as that of Bach, Chopin, or Mahler, or in a physical giant such as that of Beethoven, Handel, or Richard Strauss. Some twenty years ago, Dr. James F. Rogers, hygienist of the United States Bureau of Education, made an interesting statistical study of the lives and health of several hundreds of famous men who lived between 1700 and 1900. He asserted that the idea that genius likes to dwell in an unsound mind and a weak body was utterly fallacious. "The great man," he said, "as a rule, is of superior physique and vigor." He found that all musicians, "whether they blew, scraped, or pounded keys" lived to a comparatively ripe old age, and that their average length of life was greater than that of the rest of the population.

There are and always have been musicians and composers of very old age—as there have been elderly statesmen and physicians and members of any profession. It is hardly possible to deduct statistical conclusions on figures of life extension and length of life of a certain occupational group from famous members of this group.

On the average, musicians as well as other people live longer today than at any time in history. We use American statistics for this statement for several reasons: the health statistics of the United States are highly reliable; the country has not been ravaged by

war, like many European countries; the average figures are drawn from groups of one hundred and thirty to one hundred and forty million inhabitants. Since the beginning of history the average length of life has steadily increased—even assuming that some single persons in antiquity reached a high "biblical" age. A most interesting study of the Metropolitan Life Insurance Company follows up the average length of life from ancient times to our present day. The march of civilization has been accompanied by a steady progressive increase in the average length of life. The greatest increase, however, was in the past century—due to outstanding medical and hygienic achievements and the general improvement of living and working conditions.

## From Prehistoric Man to Modern Times

The average length of life of the prehistoric man in the early Iron and Bronze Age has been estimated as being only eighteen years. This does not mean that none survived to mature life—surely there were men of seventy years of age at that time—but that the number of deaths in infancy and childhood was terrifyingly high. It means that the majority of newborn died at a very young age. In ancient Greece and Rome things improved. Still, the average length of life was somewhere between twenty and thirty years. In the Middle Ages no greater average length of life than thirty-five years can be assumed—and that among the more favored economic classes.

A life table in the Seventeenth Century gave thirty-three and five-tenth years as the average length of life. According to life tables constructed by the British statistician, William Farr, covering the period 1838-1854, the average length of life had increased to about forty-one years—a gain of hardly more than six years over the medieval figures. Around 1900 the average length of life in the United States had risen to forty-nine and two-tenth years. In 1945 this figure had risen to sixty-five and eight-tenth years, having increased sixteen years in less than five decades. This record, the report of the Metropolitan Life says, is undoubtedly without parallel in the whole range of human existence, and may never again be equaled.

Yet further progress is possible. Within the course of the next decade or two extension of the average length of life to at least seventy years should be possible.

## The Superstition of the "Tuberculous" Musician

There was always the idea that musicians have a high tendency to tuberculosis. There are statistical figures which are supposed to prove the thesis, and in a good many novels and stories the poor, hungry musician who finally succumbs to tuberculosis (as did Violetta in three long-winded acts of Verdi's operatic adaptation, "La Traviata," of Dumas' "Lady of the Camellias"), is a standard character. There were some famous composers who died from tuberculosis—Chopin and Karl Maria von Weber, for instance, and in our time, Charles T. Griffes and Vincent Youmans. But when we check the cause of death of famous musicians we do not find tuberculosis to be any more frequent than among other groups.

Recent studies by Louis I. Dublin and Robert J. Vane of the Metropolitan Life Insurance Company have shown that actually there is no higher tuberculosis frequency among musicians than among other occupations. These studies have shown remarkable differences in the death rate (mortality) from certain diseases in different occupations. The figure for respiratory tuberculosis is one hundred and two for musicians, as compared with the average figure of one hundred among all occupied males, age fifteen to sixty-four years. This is an important statement, for it shows the musicians' death rate (Continued on Page 54)

## NOCTURNE

(POSTHUMOUS)

Some of the posthumous works of Chopin have been looked upon as spurious, but this composition is so obviously of the complexion of the art of the great Polish-French master that there can be no question that it is authentic. It appears in the Etude for the first time. While it has not been called one of the greatest of the Nocturnes, it has rare nostalgic charm and should be heard more frequently.

FR. CHOPIN, Op. 72, No. 1

Grade 7.

Andante (♩ = 60)

*espress.*

*p*

*dolce*

*Pod simile*

*cresc.*

*dim.*

*a tempo*

*poco riten.*

*mf*

*tr.*

*poco a poco cresc.*

*Pod simile*

*f*

*dim.*

*p*

*Pod simile*



GUSTAVE CHARPENTIER AT EIGHTY-SEVEN Coaching in Paris the Metropolitan prima donna, Dorothy Kirsten, in his opera, "Les Maîtres Chanteurs," in which Miss Kirsten has made a sensational success.

"MUSIC STUDY EXALTS LIFE"

ETUDE

JANUARY 1949

aspiratamente  
cresc.  
Ped. simile  
f  
poco dim.  
riten.  
a tempo  
f  
Ped. simile  
dim.  
p  
cresc.  
a tempo  
f  
poco riten.  
Ped. simile

dim.  
p  
aspiratamente  
cresc.  
Ped. simile  
dim.  
p  
pp  
calando

## MELODY

(From the Violin Sonata in C Minor)

It is astonishing how a work written for one instrument may be arranged so effectively for another instrument. This classic Beethoven melody loses nothing when transferred from the violin strings to the keyboard. Grade 3.

L. van BEETHOVEN, Op. 30, No. 2

Adagio cant. (♩ = 63)  
f  
cresc.  
p  
cresc.  
f  
p  
cresc.

## TWILIGHT MEDITATION

Watch the leading of the inner voices in this very smoothly written composition. Play the notes "lovingly," and do not hurry the performance. The composition has many points of educational value. Grade 4.

JOSEPH M. HOPKIN.

JOSEPH M. HOPKIN,

Andante affettuoso ( $\text{♩} = 69$ )

Andante affettuoso (♩ = 69)

*mp* *mf* *f* *pp* *dim.* *trill.* *ped. simile* *1st* *Last time*

Un poco animato

*mp* *mf* *poco rit.* *a tempo* *mf* *rubato* *rit.* *molto rit.* *D.C.*

## LANTERNS ON THE LAKE

If the *rubato* principle is carefully observed, this composition may be most effective. *Rubato* is essentially "robbing" the time that is taken by lengthening one note must be made up by accelerating others. Grade 4.

ROBERT SYD DUNCAN

ROBERT SYD DUNCAN

Moderato (*Gracefully, with expression*)

[illegible]

First system of the musical score for 'Danse Russe'. It consists of two staves (treble and bass clef). The music is in 2/4 time and B-flat major. The first staff has a melody with various ornaments and fingerings (e.g., 3 1, 2 1 3, 5). The second staff provides harmonic accompaniment. Dynamics include *mf*, *rit. e dim.*, and *mp*. The tempo is marked *a tempo*.

## DANSE RUSSE

This dance suggests the Cossacks of Old Russia. It should be played with precision, with special attention to the accents and to the phrasing.  
Grade 24.

Allegretto (♩=100)

WILLIAM SCHER

Second system of the musical score. It continues the melody and accompaniment. Dynamics include *mf*, *mp*, and *rit. e dim.*. The tempo is marked *a tempo*. The system ends with a *D.C. al Fine* instruction.

Third system of the musical score. It continues the melody and accompaniment. Dynamics include *mf* and *f*. The tempo is marked *a tempo*. The system ends with a *(To Coda) ♯* instruction.

Fourth system of the musical score. It continues the melody and accompaniment. Dynamics include *f*, *mf*, and *mp*. The tempo is marked *a tempo*. The system ends with a *D.S. al ♯* instruction.

♯ CODA

Fifth system of the musical score, the Coda. It continues the melody and accompaniment. Dynamics include *f* and *ff*. The tempo is marked *a tempo*.

# GAY BALLERINA

Phrasing is especially important in this piece, in order to give it the piquancy and lightness demanded. Don R. George, although educated in New York City, now lives in Hollywood, California, and has written many successful songs. Grade 3 1/2.

DON R. GEORGE

Moderato

The Moderato section of the score for 'Gay Ballerina' consists of five systems of piano music. The first system begins with a treble and bass staff in G major, 2/4 time, marked 'Moderato' and 'mp rubato'. The melody in the treble staff features various fingerings and slurs, while the bass staff provides harmonic support with chords and single notes. The second system continues the melody with a 'poco rit' marking and a 'pp' dynamic, followed by a return to 'mp a tempo'. The third system includes a 'cresc.' marking and a 'p poco rit' section. The fourth system features a 'p poco rit' section followed by a return to 'mp a tempo rubato'. The fifth system concludes the Moderato section with a 'poco rit' marking and a 'pp' dynamic, followed by a return to 'mp a tempo rubato'.

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The Tempo I section of the score for 'Gay Ballerina' consists of five systems of piano music. The first system begins with a treble and bass staff in G major, 2/4 time, marked 'Tempo I' and 'mp rubato'. The melody in the treble staff features various fingerings and slurs, while the bass staff provides harmonic support with chords and single notes. The second system continues the melody with a 'poco rit' marking and a 'pp' dynamic, followed by a return to 'mp a tempo'. The third system includes a 'cresc.' marking and a 'p poco rit' section. The fourth system features a 'p poco rit' section followed by a return to 'mp a tempo rubato'. The fifth system concludes the Tempo I section with a 'poco rit' marking and a 'pp' dynamic, followed by a return to 'mp a tempo rubato'.

JANUARY 1949

# I AM THINE, O LORD

Grado 4.

Andante affettuoso

WILLIAM H. DOANE  
Arr. by Clarence Kohlmann

The first system of the musical score for 'I AM THINE, O LORD' is written for piano. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Andante affettuoso'. The first measure is marked *mf* (mezzo-forte). The music features a melody in the right hand and a supporting bass line in the left hand. A 'con Pedale' instruction is placed below the first measure of the bass line. The system concludes with a double bar line.

Più mosso

Tempo I

The second system of the musical score continues the piece. It begins with a treble and bass clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Andante affettuoso'. The first measure is marked *mp* (mezzo-piano). The music features a melody in the right hand and a supporting bass line in the left hand. A 'con Pedale' instruction is placed below the first measure of the bass line. The system concludes with a double bar line.

Con brio

*mp* quasi arpa

rit. e dim.

# SHADOWS OF THE NIGHT

This popular duet starts in very dreamily, rises to a climax toward the end, and then finishes *piantissimo*. It should never be hurried or made to sound "banga," but should be played sonorously. In the *Primo* part be extremely careful that the right hand and the left hand are played precisely together.

SECONDO

IRINA PODESKA  
Arr. by Edna Baylor Shaw

Andante con moto (♩=69)

*mp poco a poco cresc.*

*f poco a poco dim.*

*mp* *p poco rit.* *mf poco a poco cresc.*

*ff poco a poco dim.* *ff poco accel.* *poco rit. p*

Meno mosso

*SONORO* *f* *p*

*a tempo*

# SHADOWS OF THE NIGHT

PRIMO

IRINA PODESKA  
Arr. by Edna Baylor Shaw

Andante con moto (♩=69)

*p poco a poco cresc.* *mf poco a poco dim.*

*p* *mp poco rit.*

*a tempo* *mp poco a poco cresc.*

*ff poco a poco dim.* *poco accel.* *p*

Meno mosso *a tempo*

*poco rit. p* *pp*

# SINCE YOU ARE YOU

BYRD POTTER

John Lincoln Brown  
Moderato

*p*

Since you are you and I am I, And  
Dear heart, with-in our hands we hold The

*mf*

fate de-creed we two should meet, A bright-er hue has ting'd the sky, And youth's fond dreams have grown more sweet, The  
per-fect love that shall not fail Till glow-ing worlds with age are cold And gold-en scenes grow old and pale. Tho

*cresc.*

stars that dwell in heav-en's sea Have link'd our souls e - ter-nal-ly; Love like ours can nev-er die Since  
wrecks are strewn on ev-ry shore, Our faith en-dures for - ev-er more;

*cresc.*

*f* *rit.* *col canto*

*ad lib.* *p*

you are you and I am I.

*a tempo*

*cresc.*

*dim. e rit. poco a poco*

*pp*

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# VESPER MEDITATION

INTERLUDE

Sw. Oboe or other solo Stop  
Gt. Flute 8' & Violoncello  
Ped. Dulciana or Bordone 16; coup. to Sw.

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Adagio

MANUALS

PEDAL

*Sw. p*

*Gt.*

*Ped. 53*

*espress.*

*mp*

*più f*

*a tempo*

*allarg.*

*mf*

*largamente*

*cresc.*

*al*

*f*

*p*

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Change solo ad lib. *a tempo*

*calando* *mf* *rit.* *p* *p*

*mf* *piu f* *piu f*

*f* *rit.* *molto rit.*

# RAIN

WINIFRED FORBES

Allegro moderato

VIOLIN *mf*

PIANO *mp* *mp*

(To Coda)  $\Phi$

*mf* *mf*

*rit.* *D. S. al  $\Phi$*

*rit.*

$\Phi$  CODA

*ff* *f* *trac.*

# SONG OF THE SWING

FRANCES M. LIGHT

Grade 1. Moderato (♩=63)

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# HERE COMES THE TRAIN

J. LILIAN VANDEVERE

Grade 11. Moderato (♩=72)

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# SPARKS

LEOPOLD W. ROVEMBER

Grade 2. In moderate rhythm (♩=60)

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## NIGHT HIKE

Boys, especially, will like this piece. The chromatic scale is sheer fun when it has been carefully mastered, and it makes an admirable finger exercise. Played up to tempo, this composition becomes extremely attractive. Grade 2½.

ERIC STEINER

In lively march time (♩=100)

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## The Teacher's Round Table

(Continued from Page 6)

cause they possessed a superlative melodic gift which came directly from their heart, and went straight to their listeners' hearts. One of them was Ethelbert Nevin, whose music will outlive many pretentious compositions created solely by the mind. So, be thankful for those "ideas" which come to you easily. But contrary to what so many people think, it is not easy to write good, well-thought teaching pieces. It calls for a rounded teaching piece, an accurate sense of proportion, clever pianistic realization, and correct observation of grade limits. Yes, I know of a small text book which is exactly the thing you need: the "Guide to Musical Composition" by Heinrich Wohlfahrt. It shows you in a practical way what to do with the simplest of ideas. It lays examples before your eyes, from which you can derive the appropriate treatment of your own themes. In it, you will find patterns, transformation of a theme through transposition, augmentation, diminution, changing or reversing the order of tones, inversion, combining fragments of different motives, cadences (full, half, plagal, or deceptive). Finally, some advice on the easier forms of composition, suitable for teaching pieces.

Should you feel the need of studying some harmony, I recommend the "Introduction to the Theory of Harmony" by the same author. It is another short, elementary opus, commendable for its clarity and concision. Both books may be secured through the publishers of ETUDE.

### Mozart, Haydn, and the Pedal

Recently I have been working on several Mozart and Haydn Sonatas. I have two different editions and in none of them is there a single pedal mark, not even in the slow movements. Should there be no pedaling whatever in the early sonatas, and is this because of the absence of damper pedal on the early pianos? I have noticed that Mozart's concertos are always pedaled.

—(Miss) J. H., Illinois.

Contrary to your last remark, the Kullak and Rehberg editions of concertos contain no pedal marks in the solo parts. Does this mean that the damper pedal must be entirely discarded? Not by any means. But here it no longer acts in the usual way. It is not used to produce those lovely waves of prolonged vibrations which suit so well Chopin's or Debussy's music, for instance. That would be too romantic, and completely at variance with the style of Haydn or Mozart. But if one treats the pedal as a coloring element, to give individual tones a more "zingy" quality if one applies it in clever, short touches here and there, it becomes an excellent adjunct when playing both fast and slow movements.

C. Saint-Saëns, who was an authority on Mozart and occasionally performed four of his concertos in one single program, used the pedal that way. Isidor Philipp, faithful Saint-Saëns disciple, continues the tradition and hits the nail on the head when he recommends that Mozart be played "almost without pedal, clear, simple, and expressive."

Of course, the harpichord of that period and the modern concert grand are

as different as night and day. An adaptation is necessary. With tact and discretion it will easily be accomplished, and one will remain true to the principles set forth by André Glide's eloquent words:

"Mozart's joy is all serenity, and the phrases of his music are like quiet thoughts; his simplicity is all purity, it is a crystalline thing, all the emotions play their part in it, but they do so as though already capable of sharing the emotions of angels."

## On Keeping a Musical Diary

(Continued from Page 3)

Information came from Burney's original notes, these books have been greatly improved.

One does not have to wait for the first of the year to begin the diary habit. One can commence at any time. Ten minutes a day will usually "do the trick." The secret of keeping a good diary is persistence.

One of the most famous of all diaries, Samuel Pepys (1633-1703), did his day and generation a very great service through his picturesque and colorful daily records of his times. His diaries were vital, human, and always illuminating. They were written in a kind of short hand and when published, made several volumes. His diary, letters, and library were willed to Magdalene College at Cambridge University, where they are preserved as one of the great treasures of English history.

## Novel Radio Programs

(Continued from Page 10)

you will undoubtedly find the new Mutual Broadcasting System's "Yours For a Song," which began Friday, November 19, 9:30 to 9:45 P.M., EST, completely entertaining. It should be admitted the program-makers are promoting a rather unusual artistic personnel. "Yours For a Song" will bring to the microphone each week a succession of well known classical artists and popular singing stars. When a male guest from the classical music field is scheduled, a female popular song stylist will be presented in the same broadcast. On each broadcast following, the procedure will be reversed (according to publicity) so that one week—a male in the initial program when Robert Weede, the baritone of concert and opera, and Jane Froman, a leading singer of popular songs, were featured—the classical singer will be a man mated—opposite a female popular vocalist while the next week a woman star of opera or concert will be paired with a not any more to be censured than countless others on the air aiming for accentuation on variety. That it seems contrary to the concept in vocal conglomerate, yet to say nothing of musical selections, remains understandable. This was borne out in the broadcast of November 26, when Jan Peerce, the operatic tenor, and Kay Arnold, the popular songstress, were mated on the second program of the series (parenthetically one wonders what prevented the presumed reversal of personnel in this broadcast). It was not surprising to find Peerce stealing the honors for his fine singing on the final selection from "La Tosca."

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## Electronic Organs

(Continued from Page 17)

it can be used with a few strings and, by the use of a tone control, be made so loud that it is the underpinning of the entire organ. This "stop" costs less than fifteen hundred dollars. Do you know what thirty-two pipes of a thirty-two foot reed you will be shocked. This electronic thirty-two foot takes the place of a fifty Pagnolo, a mezzo-forte Bassoon and a Clarinet. Bombarde. If we have the money and the space for all of these, it is fine, but if not, how thankful we should be for this wonderful invention.

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**THE TRENTON SYMPHONY ORCHESTRA**, under the direction of Cuglesmo Santini, opened its twenty-seventh season on November 16, with a program which included César Franck's Symphony in D minor and Mr. Santini's own *Poemto d'Automne*. Solists to appear on later programs during the season are Amparo Turbul, pianist; Lucille Browning, contralto; Louis Kaufman, violinist; and Alexander Sord, baritone.

**GIAN-CARLO MENOTTI'S** new performance, "The Consul," will have its first performance in Paris in February. The opera, which is said to pose fun at international political complications, will be red tape, scheduled for a run in London, after which it will be produced in New York, probably next spring.

**THE CHOIR INVISIBLE**  
SALVATORE SCIARRETTI, operatic tenor who in 1910 and 1911 sang with the Metropolitan Opera Company, died November 20 in New York City. He was seventy-eight years old. Mr. Sciaretto first came to New York in 1896. Then, after several years, he returned to Italy and sang in all the leading opera houses of Europe. From 1910 he was again in America.

**UMBERTO GIGORDANO**, famed Italian composer who wrote "Andrea Chénier," "Mme. Sans-Gêne," and other operas, died November 12 at Milan, Italy. He was eighty-one years of age. Although he wrote many other operatic and small-

er works, it was "Andrea Chénier" which brought lasting fame to Signor Gigordano. In 1920 he was made a member of the Royal Italian Academy.

**JOSEPHINE JACOBY**, American-born opera singer whose entire training before her operatic debut in 1904 was received in New York City, died there on November 13. She was about seventy-three years of age. At the turn of the century she was the ranking member of the Metropolitan Opera Company.

**GUY C. CALLOW**, widely known violin teacher, died October 6 in Evanston, Illinois. Mr. Callow had studied with Serevick and was his assistant for a time at Prague.

**JENO LENTER**, leader and first violinist of the "Lener Quartet," famous chamber music group, died November 4 in New York City. Mr. Lenter, a pupil of Hubay, organized the quartet which made its first appearance in Budapest in 1919. In 1920 the quartet was heard for the first time in the United States.

**FRANCESCO R. DE LEONE**, widely known composer of the Indian opera, "Algalia," and many other works, died suddenly, December 10, in Akron, Ohio, at the age of sixty-one. Mr. Leone had lived his entire life in Akron, but a short distance from his birth place in nearby Ravenna. A boy prodigy, he was graduated at fourteen from Dana Institute of Music, and later he completed further studies at the Royal Conservatory of Music, Naples. He was the founder of the Akron Light Opera League and the Akron Symphony Orchestra. His work includes grand operas, operettas, symphonies, piano pieces, and some two thousand songs. His latest opera, "New York," which he considered his finest work, was pending production at the time of his death.

**WILLIAM ARMS FISHER**, distinguished composer, writer, editor, for many years closely identified with the Oliver Ditson Company, one of America's leading music publishers, died December 18, at his home in Brookline, Massachusetts. He was eighty-seven years of age. This news of his death comes as a great surprise, thus preventing a more detailed notice at this time. In the February issue there will appear a more extended notice of this, with an editorial tribute and the passing of this noted personality of the music world.

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**THE CHOIR INVISIBLE**  
SALVATORE SCIARRETTI, operatic tenor who in 1910 and 1911 sang with the Metropolitan Opera Company, died November 20 in New York City. He was seventy-eight years old. Mr. Sciaretto first came to New York in 1896. Then, after several years, he returned to Italy and sang in all the leading opera houses of Europe. From 1910 he was again in America.

**UMBERTO GIGORDANO**, famed Italian composer who wrote "Andrea Chénier," "Mme. Sans-Gêne," and other operas, died November 12 at Milan, Italy. He was eighty-one years of age. Although he wrote many other operatic and small-

A PRIZE of one thousand dollars is offered by the Trustees of the Parabolaki Fund for the best quartet or quintet for piano and strings requiring at least twenty

(Continued on Page 50)

## ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Our church needs some advice on the relative merits of electronic organs. In the event your position is not permitted to be as direct as to some one who can. Our group has raised a certain amount (named) for the purchase of an organ, and in the opinion of the music committee the choice lies between two specific makes (designated here as A and B). In the B, at the price offered, a better buy than A. Both organs are to be new? Which of the two would be easier for relatively untrained organists? Is the B completely built?—E. A. B.

A. For obvious reasons the actual amounts involved have been omitted from the above, as well as the names of the two particular instruments. On the same grounds, we cannot publicly express a preference for any particular make of instrument. Both organs you mention are comparatively new, and both have succeeded in overcoming some of the drawbacks formerly existing in the electronic type of organs. The writer recently attended a demonstration of the B instrument, and was much impressed, while a severe critic of electronic instruments in general, not long ago quite definitely endorsed the A instrument. It would seem, therefore, that the only way to make a decision is to actually hear both makes, and decide on the one which has most nearly the tone qualities which you find most useful in your particular church. Both organs are about equal from a construction and mechanical standpoint. The B is completely built.

Q. I plan to study the pipe organ, but I am starting the piano in preparation. I do not have either a piano or an organ. How can I practice on the piano of a neighbor. Would you advise me to get a piano or a reed organ?

A. If I got a reed organ, how would I go about installing a blower in place of the reed and air supply. How would I know the kind to get for the right pressure?

A. We would suggest getting a piano of your own if possible, as a piano technique is a good foundation for organ playing, and practicing on a reed organ might retard proper finger development.

In case you get a reed organ, and require a blower, we suggest that you communicate with the firm whose address we are sending you. They make blowers for this purpose and would advise you as to the kind to get.

Q. The following is a list of stops on a one-manual, four-rank and Hamelin reed organ with electric motor. I would like to know the purpose of each, and the best combination to use for congregational hymn singing.

- 1 Forte Dolce. Sol. Ser. 8 Vox Humana 8'
- 2 Octave Coupler 9 Flute 4'
- 3 Bob Bass 10 Melodia 8'
- 4 Diapason 8' 11 Seraphine 8'
- 5 Viola 4' 12 Vox Celeste 8'
- 6 Viola Dulce 4' 13 Forte Viola Flute 8'
- 7 Aeolian Harp 2'

—W. C. B.

A. The best answer to the question of "purpose" is to try each stop separately through the entire length of the organ. Then, note the tone quality and pitch. Nos. 4 to 12 inclusive are the "speaking" stops; the others are mechanical accessories. A stop marked "8" is the same pitch as the corresponding pitch on the piano. Nos. 1 and 2 are octave higher. Nos. 1 and 13 are the same pitch as the corresponding pitch on the piano. No. 2 couples the notes of the octave above, while No. 3 couples the bass notes to the octave below. The Melodia is the main or true organ tone. The Melodia a little less volume. The Seraphine is a powerful tone of flute quality. Viola is a slightly strident tone of oboe quality, higher than the flute, and Viola Dulce a softened and Vox Celeste a stop of wavering quality. Aeolian Harp sounds two octaves higher, and is used to produce somewhat ethereal effects.

For congregational singing of the average "praise hymn," use practically all the stops except 6, 8, and 10, and use should be used only with softer combinations and for special effects. For quieter hymns, or for playing over first, use Nos. 4 and 10. These are not set rules, however, and the type of hymn, the experience of the organist, and the choice of judgment are the conditions which would determine the best effects.

Q. I am preparing for A. G. O. examinations, and am anxious to get a trio album of less difficulty than the Bach Sonata and Trio. Can you help me?—C. R.

A. We suggest that you look at the "12 Trio" by Albrechtsberger, or the "48 Trio" by Schneider. In Carl's "Master Studies" you will also find some trio of lesser difficulty.

Q. I am very interested in playing an organ, but must not do so plentifully, since I have studied trumpet for two years, and my brother plays drums and has studied two years. I have an old standing piano. I have an old fashioned organ; will it help or hurt me? I find on the Internet a lot of information. I am interested. Can you tell me a book for beginners to learn the stops? I am a student where might obtain a silent pedal board, or used reed organs?—R. B.

A. If you can get the use of the piano it would be better. The organ for the first part of your studies, as the natural legged touch used on the organ might interfere with later acquisition of a good piano technique, which is really the basis of good organ playing. Also, the organ is a very expensive instrument, and it is not discouraged, and try hard to avoid any carelessness or "sloppiness" in your technique. It is good to develop good and independent finger technique. A very excellent method is "The Organ Method" by London. For a practice pedal board, we suggest that you write to the firms whose names we are sending you.

Q. I have recently purchased a small used pipe organ that I intend to install in my home. The following are the specifications:

- GREAT—Open Diapason 8', Dulciana 8', Flute 8', PEDAL—Stopped Diapason 8', Viol 4' Gambs 8', Flute 4'

SWELL—Stopped Diapason 8', Viol 4' Gambs 8', Flute 4'

There is no specification and each stop represents a rank of 61 pipes. Being but one pipe for each key (not the usual extra octave above and below) the organ does not seem feasible. However, I would like recommendations as to the best combination of stops to use. I would like to add one or two stops before installing the instrument. You will observe from the size of the ranks that couplers (other than 8'-inter-manual) and construction of the organ is of 1910s vintage. It is wise to add these to the Great for brilliance?

Also, the organ is without a tremolo, which for a residence organ would add much. Could you make any suggestions in this regard? I would appreciate the names of a couple of good, but not too expensive books on organ construction. I have Barnes' "Contemporary American Organ."

A. We agree with you as to the unwisdom of unification, and if the 1910s pipes are fairly old, they will be better. They would make a suitable addition to the Great. You might consider the Melodia 8'. The Melodia 8' is the Swell you could add a Violon Diapason 8', or Vox Celeste 8', or Oboe 8'. If you add any of these, the organ will be a better instrument. The Swell you could add a Violon Diapason 8', or Vox Celeste 8', or Oboe 8'. If you add any of these, the organ will be a better instrument.

Q. I have recently purchased a small used pipe organ that I intend to install in my home. The following are the specifications:

GREAT—Open Diapason 8', Dulciana 8', Flute 8', PEDAL—Stopped Diapason 8', Viol 4' Gambs 8', Flute 4'

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THE RESURRECTION, by Charles Fonteyn Manney Price 75c

For Soli, Chorus and Organ. This work is in two parts ("The Empty Tomb" and "Mory Magdolene") with solos, a capella and a trio for women's voices; running time, 25 minutes. A prelude and chorus precedes Part I, a Fiddle chorus follows Part II. The text is Biblical with the exception of a few appropriate hymns. Also published in an arrangement for Two-Pan Chorus of Treble Voices.

THE RISEN KING, by P. A. Schnecker Price, 75c

For Alto Solo, Chorus and Organ. Variety is achieved in this 25-minute cantata of love and praise calling for an alto solo, trio of women and choruses for men, besides the full choir of mixed voices. Also available in arrangement for Two-Pan Chorus of Treble Voices.

THE NEW LIFE, by James H. Rogers Price, 75c

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**THE CHURCH OF THE ASCENSION**, New York City, offers an award of one hundred dollars for the original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service May 10th, 1949, under Vernon deTar, organist and choirmaster. The text to be used is that of Psalm 24, "The Lord is the Lord's," in the version found in the Episcopal Book for Common Prayer, The

## Making the Most of the Fiorillo Studies

(Continued from Page 21)

No. 15, one of the best bowing studies in the book, bears the notation, "Near the point and short." Certainly it should be played at the point, but it is of even greater value if practiced at the frog with the Wrist-and-Finger Motion. When it is worked over in this way, the third section, starting in B-flat major, should begin with the Down Bow. Coordination and control should be the twin goals of all students of bowing; this study is an immense help to the attainment of them. Played with a springing bow at the middle, it is also excellent for lightness and agility of bowing. Furthermore, it can be practiced with a straight spiccato, ignoring all slurs, the numerous string crossings introducing a complex wrist motion that calls for considerable dexterity. Tempo: at frog and point,  $j = 80$ ; at middle,  $j = 96$ ; spiccato,  $j = 116$ .

Before attempting the fine line double-stroke studies, No. 17 and No. 18 the student should do a good deal of preparatory work on thirds and tenths—though it may be taken for granted that any student who is working on Fiorillo will already be well acquainted with the technique of double-stroke playing. In Measures 31 to 34 of No. 17, great care must be exercised to keep the higher string in constant vibration. It should be the aim of the student to play the entire study with an expressive, vocal quality of tone. Tempo: No. 17,  $j = 76$ ; No. 18,  $j = 72$ .

The diversity of technical and musical interest inherent in these first eighteen studies will be apparent from the foregoing notes, yet Nos. 19 to 38 provide even more of interest and benefit to the student. Their qualities and value will be discussed on this page in the near future.

See ETUDE for November 1945 and April 1946

## The World of Music

(Continued from Page 48)

minutes for performance. The closing date is April 1, 1949; and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Padewski Fund, 280 Huntington Avenue, Boston, Massachusetts.

AN ANNUAL COMPETITION for orchestral compositions by American composers under the age of thirty-five is announced by Emanuel Vardi in New York City. Known as the "Young American Composer of the Year" competition, it will be conducted in conjunction with a special series of concerts to be broadcast over Station WNYC from the New School of Social Research. The deadline for submission of manuscripts is February 15; and all details may be secured from Emanuel Vardi, 524 West 46 Street, New York City.

THE CHURCH OF THE ASCENSION, New York City, offers an award of one hundred dollars for the original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service May 10th, 1949, under Vernon deTar, organist and choirmaster. The text to be used is that of Psalm 24, "The Lord is the Lord's," in the version found in the Episcopal Book for Common Prayer, The

closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris Adams Hines, National Chairman, 701-18th Street, Des Moines, Iowa.

## A Master Hymn Tune Writer

(Continued from Page 20)

From A-flat to D, with a fine passing dissonance by the use of G. The opening theme, with its second harmonic setting, brings things to a satisfactory conclusion.

His St. Cuthbert (usually sung to "Our best Redeemer") offers one of those somewhat rare examples of a melody ending on the mediant. Introduced with Dyker's customary taste, we almost imagine we are hearing a completely new idea, although we are not, for Palestine has made use of the mediant for a last note. There is, however, a beautiful, wistful appeal in the way St. Cuthbert ends, and is entirely different from Palestine. The approach is different. To lead into the mediant from a whole step below, or from a half step above, gives an entirely new flavor to this third note of the scale. The harmonies, too, differ. In Palestine we have blocks of sound, root chords in root position. With Dykes, things curve more. The two men were products of their day and style. Palestine was austere. With Dykes we note more elasticity: things are more rounded, and not so square cut.

Who does not know Vox Directi ("I heard the voice of Jesus say"), in G minor, with its glad second section in the tonic major? Here Dykes takes a special ending? Then we have *Amazing* ("O Lord of Heaven and earth and sea"). Particularly note here the synopical C in the alto, supplying two settings: a different chord, and also added "push" to the movement. In his minor tune St. Cross ("O come and mourn with me awhile") we have a very musically writing for alto and tenor. Here Dykes takes the opportunity to employ union. "Jesus, Our Lord" sung by all voices on tonic and dominant, followed by "is crucified" in harmony, is more than ordinary impressive. A fine case of an opening bass solo in a hymn is "Come unto Me, ye weary."

(Continued on Page 54)

## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

### Difficult to Identify Without a Label

R. W., Pennsylvania—As your violin does not even have a label, and as your description will fit dozens of other violins equally well, there is nothing whatsoever I can tell you about it. (2) A book that might interest you is "Known Violin Makers" by John H. Fairfield. I think you can obtain it from the publishers of ETUDE.

### Tone Quality of Instruments

C. L. H., California. Thank you for your interesting letter. I, too, thought that the "Piddle Facts and Fancies," which appeared last July, contained some thought-provoking ideas. But I can't go along with you in maintaining that the idea of violin tone quality exists only in the ear of the hearer. A finely made old Italian violin has a quality which cannot be measured by scientific instruments, yet it is a quality which has a special appeal to the sensitive listener. But a player has to be well accustomed to an old Italian violin before he can bring out its best qualities. By this I mean that he must know very well the individual instrument. It is on this point that so many of the "comparative" fall down. And I don't think many violinists or violin makers will agree with you when you say that "a violin can be made of any sort of wood and still have a beautiful tone." But I must confess that I should like to try a violin made throughout of mahogany. It would be an experience.

### Overcoming a Handicap

B. V., Iowa. I must certainly not think it would be a waste of time for you to continue playing the violin. The fact that the fourth finger of your left hand is disabled need not prevent you from playing. You give me no idea of your technical advancement, so it is impossible for me to suggest solos you could play; but with three fingers you can play almost anything that does not have rapid passage work in it. Kreisler has used his first three fingers for almost all his melodic playing.

## Eugène Ysaÿe as a Teacher

(Continued from Page 4)

of the exact effect desired—after which, one simply listened for that exact effect. And brought every tone a shade nearer its realization. Practice without alert thought—even of technical drills—held to be quite useless. Another great maxim of Ysaÿe's was that no really fine playing can be done unless the player is relaxed—not only relaxed in his playing mechanism, but in his entire being. When one is worried or hurried, when one has his mind on problems and difficulties, not only playing but even practice becomes tense. And the only way to get rid of tensions (over and above normal living) is to discipline one's mind to shut out distractions. Indeed, self-discipline was the core of Ysaÿe's teaching.

To one thing he was inexorably opposed, and that was imitation! He would play freely for his disciples, and also advised those who came to him to listen to the playing of great musicians—but never to imitate them. Everything, to Ysaÿe, had to be settled individually. And it was precisely the way in which he showed his individual conception of the composition he was playing that gave him the status in the master's eyes.

Ysaÿe's actual teaching habits can be

ing, as the fingering in his compositions will attest. Of course, you will have to shift more frequently than if you were using all four fingers, and you will have to use the second and fourth positions more often. Don't worry—you have a lot of pleasure ahead of you in your violin playing. (3) The soreness of your neck and jaw may have two causes: that you are holding the violin too tightly or that your chinrest does not fit the conformation of your jaw. Try letting your head rest on the violin without actually gripping it; if the soreness still persists, experiment with other chinrests. Two out of three violins need some sort of shoulder pad, and it may be that it would help you if you used one. Not knowing you, I can't speak with authority on this subject.

### Appraisal Suggested

R. H. W., Minnesota. If your violin should happen to be a genuine Carlo Tononi it would be worth somewhere between \$1500 and \$3500. But that is a violin bearing a Tononi label which never saw the inside of his workshop. These are the work of inferior makers who copied his label more successfully than they copied his workmanship. If you have reason to believe you have one you should have it appraised by a reputable dealer. I would suggest William Lewis & Son, 20 East Adams Street, Chicago 3, Illinois, or the Rudolph Wurlietzer Co., 120 West 42nd Street, New York 36, New York.

### A Modern Maker

Miss J. A. M., Kansas. The name Hornstetler is that of a large family of violin makers working in Mittenwald, Germany, during the eighteenth and nineteenth centuries. Some members of the family made quite good instruments which are priced today between \$100 and \$300. Some of the family were still doing business under the name of Hornstetler up to the outbreak of the war, but on a purely commercial basis. The firm may still be in existence. Violins in this category sell for not more than \$100. As your violin was bought near 1941, I imagine it is one of the latter class.

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## Musical Fireworks Behind the Iron Curtain

(Continued from Page 8)

Soviet Russia to play at the Festival. I remember that four or five years ago one of the most successful pianists in the United States said, "If Gilels ever comes to the United States we'll all be well as stop playing." I learned of him through a star Rubinstein who heard him through a tour of Russia, when he happened to be in Odessa. "An old teacher, a nice woman whom I had known, asked me to come to hear her

pupils. You can imagine what a treat that usually is, but she was an old friend and I couldn't refuse. It was then that I heard Gilels, a red-haired, freckled little fellow." Today Gilels is thirty-three. He is far from unattractive. His hair is not flaming red and the freckles have left him, along with his adolescence. He is a fully matured artist who presents every piece with incomparable finish. His velvet touch could be compared only to Josef Hoffman's best, and he can thunder like Rachmanninoff. Where Horowitz's virtuosity ends, Gilels only begins. He has to be heard to be believed. Except for an appearance, some years before the war, at Brussels where he won the first prize at the Pianist's competition, Gilels' concert in Prague marked his European debut. He played this conservative program:

Ludwig van Beethoven: Sonata, C-major, Op. 53 (Waldstein)  
Frédéric Chopin: Sonata, B-minor, Op. 35  
Claude Debussy: Images I  
Sergei Rachmanninoff: Tableaux—Etudes (A minor; E-flat minor)  
Sergei Prokofiev: Visions Fugitives  
Toccata

Gilels is a "prize horse" of the Soviet Union and he is closely guarded. While he was in Prague he never appeared anywhere alone. He is not musically powerful, and one can manage to ask him a few questions. He will readily rectify, like a prayer, all the answers. He was born in Odessa in 1906 and began his studies at the age of five. He studied with professor Tkatch at the Odessa Conservatory and completed his work at the Master Class

of Moscow Conservatory with professor Neufhaus. For the past ten years, despite his age, he has been professor at the Moscow Conservatory. With this information ends his biography. That is as much as Gilels is willing to tell. Like most of the Russians he avoids foreigners, and like some Russians, Gilels never smiles, either on stage or off.

It is remarkable how Gilels' name is known in the musician's world. I have been asked about him by people from Italy, Switzerland, England, and even Australia. Everyone is eager to know what has happened to this piano wizard since his visit to Brussels. Now there will be more people asking the same question, for with the rules enforced by the "Manifesto," I doubt that Gilels will be allowed to leave his country to concertize in Europe for years to come.

## Musical Boston in the Gay Nineties

(Continued from Page 9)

themes; he unearthed entirely unfamiliar piano pieces by Liszt, whose more famous symphony poems were played at distant intervals; he recognized the charm of music by Sgambati, little known in America, and when this gifted composer had been more than a name, he even gave his pupils the somewhat uncouth piano music of Josef Rheinberger. Nothing he escaped him. Due to his initiative, many of the "first performances" of his own and even orchestral works which otherwise would have been unheard. These included the concert performance of "Parsifal" which, although sanctioned by Cosima Wagner, brought protests of "sacrilege," since Wagner originally intended to reserve this opera for Bayreuth.

### A Precocious Pupul

As a rule, students who took Paine's courses at Harvard tended to approach their work in harmony, counterpoint, canon and fugue, and orchestration somewhat from the standpoint of an amateur, possibly in the French significance, or at best, to acquire a knowledge adequate to teach the subjects involved. There were some who dabbled at composition, although quite without professional ambitions. It was, therefore, in the nature of a phenomenon to discover in Paine's courses Daniel Gregory Mason, grandson of Lowell Mason, whose father and brothers accepted music as an essential ingredient in life to be pursued with enthusiasm, as well as with a determination to master its technical problems. Closely allied to this was the necessity, even while a student, for choosing the esthetic principles upon which one's entire career as a composer was to be based. Mason was distinctly precocious, due to the overwhelmingly musical background of his family environment. Even as an undergraduate he played the piano with uncommon facility. He was also already a surprisingly mature composer, and it was rumored that he would compose a song in a brief interval between classes. Athletics did not exist for him, and a walk was only utilized as a basis for retrospective conversation on musical or literary topics. His tastes in literature were equally in advance of his years. He had penetrated and absorbed the philosophy of Thoreau when the latter's adherents were relatively few. He almost idolized Stevenson, not as the teller of tales but as a philosopher who took counsel from nature. Mason's development as a pianist and composer was harshly interrupted by a persistent neuritis in his forearm. This signal misfortune brought unnoticed for happy results, for it led him to apply himself to writing about music instead of producing it. The outcome was a long series of volumes, explaining to the lay mind the musical content of the works of the great masters, thereby enriching the literature of musical criticism and furnishing abundant "supplementary reading" in music departments, in school conservatories, and colleges throughout the land. Ultimately, Mason was able to return to musical composition, which he has practiced assiduously, and to teach

in the Columbia University music department, of which he was the head for many years.

It is often futile to predict the future of even a talented student. For talent, without character to back it, causes many teachers grave disappointment. A teacher can seldom gauge accurately the latent capacity in the youthful student for self-development which is at the root of success. In Paine's courses was a different, somewhat untrained student, apparently of German extraction, who spoke English with more than a slight accent. He was obviously able and intelligent, yet the casual contacts during musical classes could form no basis for prediction as to his ultimate achievement. He obtained his degree in three years, was graduated with my class, and disappeared. Forty years later he returned without warning to our class reunion, a genuine Rip Van Winkle, who even at that had somewhat extended his absence. Completing his musical education in Germany, he had obtained the degree of Ph.D. and established a brilliant reputation as a teacher of theory, as a critic, and as a musicologist, as well as becoming known as a composer.

During World War I he was summoned to enlist, was rejected for a physical deficiency, was summoned again and dismissed because a second-hand uniform did not fit him. Finally he served for a brief space without incident. With the advent of Hitler to power he was obliged to leave Germany and relinquished his valuable music library of many years and sought refuge in this country. It so happened that graduate students at Harvard in increasing numbers were asking for courses in musicology, a branch long firmly established as of primary importance in Europe. No such courses were available at this time at Harvard but an answer to the students' need was found in the person of Dr. Hugo Leichtentritt, whose ability and authority had long been recognized all over Europe. Dr. Leichtentritt taught at Harvard until his retirement. He produced several books, one of which, "Music, History and Ideas" has become almost a "best seller" in musical literature. If one reverts to the modest and reserved aspect of the student of 1894, even the most enlightened would scarcely have ventured to predict the ultimate position of Dr. Leichtentritt.

Such were musical conditions in and about Boston during the "Gay Nineties." Then it would have been difficult to foresee the engagement in every type of musical activity. The pioneer labors of Paine may have been a factor in encouraging other educational institutions including Yale, Columbia, California, Cornell, and Dartmouth as well as many state universities and colleges scattered over the country, to admit the study of music to their curriculum. Increasingly high standards have been maintained in scores of conservatories and schools of music to a nation-wide extent. This growth is chiefly the logical sequence of a national curiosity, a desire to learn music from its sources, a recognition of its power as a medium of education. As Dr. Dundy says in his "Treatise of Composition," "Music is a means of life." An entire nation has come to demand a share in it.

Fifty or more years ago the ill-balanced American patriot declared that it was unnecessary to go to Europe for a musical education. This statement was inherently untrue. But thanks to half a century of increasingly exacting stand-

(Continued on Page 55)

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## The Pianist's Page

(Continued from Page 12)

ures 2-4; 5-7; 8, 9, 10, 11; 12, 13; 14-17; Measures 1-4 are repeated in 18-21 with the bass reinforced. Subtle and wonderful changes are introduced in Measure 22. Note how varied Chopin has made both right and left hands in Measures 22 to 25.

From Measures 26-29 there are surprising modulations in the motives in measures 10-13. After the wild, whistling wind in Measures 30-33, Measures 10-11 return (34, 35) with their diminished seventh, *planning* this time, and in menacing gusts. After another repetition in 38 and 39, the music leaps up suddenly in 40 and 41 (*rip*) those left hand chords, almost disconcerting in a wondrous C-flat major triad. A good way to practice that final passage in 42-45 (work at hands separately even more than together) is thus:



The final chord is tricky. To give it the utmost power play either

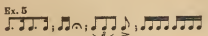


### The Right Hand

Now for that wicked right hand! Play the opening chords very freely, and as loudly as possible, with pedal held all through to the last one. Some players prefer a moment of complete silence at the end; others shut off the dominant seventh sound only with the B-flat Major chord entrance.

Work at the right hand alone in the measure groups suggested above. As you memorize this hand, know exactly the names of all the notes which come on first and third quarters. These mechanical accents are only for security; they will often come to your rescue later.

Deviser rapid right hand practice impulses for yourself such as:



Alternate right and left hand practice. Put hands together only after each is solidly memorized separately. An excellent hands-together grouping is in impulses of eights with second and third beats together, then fourth and first beats thus:



The hymn tunes come and go, but those of Dykes seem perennial. Well they may be, for in them we find that which satisfies mind, heart, and soul.

Give yourself a tough assignment by also practicing in displaced or off beats. At first you'll be "off" in more ways than

one, but persist in tackling this, for in the end it will give you enviable security and solidity. Here it is:



Later, extend rapid practice to longer sections of eight measures (2-9; 10-17 and so forth), and then to sixteen measures.

When you attain a controlled speed and cracking clarity at  $\text{♩} = 84$  throughout the piece you can lick your chops, preen your feathers, or just grin like a Cheshire cat—for you will be quite a pianist!

## A Master Hymn Tune Writer

(Continued from Page 50)

One of his lesser known is *St. Ninian*, here we see his finest for secondary seventh, both in root form and inversions, although nowhere is there anything unsingable. Those who appreciate the harmonic of the type where "chords melt into chords" will take unalloyed delight in playing and singing *St. Ninian*.

Of an entirely different stamp is the little *St. Sylvester* setting in "Days and moments quickly flying." This is almost a lilting tune, but in the latter part of the hymn, "Life passeth soon" the melody changes to a greater majesty. Slow-moving chords now pass like funeral procession, with a finely-wrought suspension as a retarding close.

However, perhaps nothing from the pen of Dykes surpasses his beautiful tune *Luz Benigna* or "Lead, Kindly Light." From the standpoint of both melody and harmony we have here a miniature masterpiece. Many points of beauty might be cited, but what most compels the admiration is the musicianly treatment of the latter half. Note particularly the exquisite harmonization of those measures occurring midway, after the first eight measures. Here we have the glorification—shall we say the transfiguration?—of the commonplace. For the composer here in the melody one note of the scale seven times in succession. What a piff! this would be for the poor harpist who has the necessities of infant nuptials. But this case, with each repetition the note appears in a new harmonic dress. What a chain of musical beauty, and how natural, to less than beautiful chords (low chords) Then, at the fourth measure from the end, what an exquisite bit of "team play" (as it might be called) for alto and tenor. The six-four chord soon appears, very well handled, the bass taking the lead as the final cadence is approached.

Some hymn tunes come and go, but those of Dykes seem perennial. Well they may be, for in them we find that which satisfies mind, heart, and soul.

## Do Musicians Live Longer Than Others?

(Continued from Page 24)

from tuberculosis to be almost average.

The old idea that performers on wind instruments are especially subject to tuberculosis has been considered unfounded already by Rogers. He rejected also the idea that this class of musicians is less able to injure their lungs (through emphysema). The average life for trumpet and cornet players in his statistics was sixty-nine and one-tenth years; and of all wind instruments, these two demand the greatest lung pressure. Clarinet, horn, bassoon, oboe, and flute players are all comparatively long-lived, according to Rogers, the clarinetist claiming the longest, and the others following in the order given. The group of wind instrument players who develop the least pressure in the lungs, was lowest on the longevity scale, according to Rogers' statistics. He had no statistics for singers, but believed that these would be classed with the wind instrument players.

Dublin and Vane have special figures for heart diseases among musicians. In the group of principal diseases of the heart, blood vessels, and kidneys (cardio-vascular-renal diseases), musicians had an index of one hundred and twenty-two (compared with one hundred of the average male population), and in the group of organic heart diseases alone their index was one hundred ten. This is somewhat higher than the average of the population, and it might raise the suspicion, heard so frequently, that the strain and tension of the musician's life mean an extra strain on the circulatory system. However, the difference is not decisive, and Dublin and Vane cannot see any direct proof of the effects of common occupational hazards in these figures.

### Causes of Longer Life

The main reasons for the extension of the life span of musicians are the same as those for the general population. Improvements in the conditions of everyday living and better working conditions are mostly responsible. The housing situation, although inadequate at present in many countries, is incomparably better for the mass of the people than during the Middle Ages or even half a century ago. The danger of epidemics is limited. There would be no need for Franz Schubert to die today from typhoid fever as he actually did at thirty-one years of age, or for Tchaikovsky to die from cholera, to which he succumbed at the age of fifty-three. All mortality statistics, of course, are influenced by the improvement of infant care; many more infants reach maturity because of our better knowledge of the necessities of infant nutrition, and the enormous increase of the average expectation of life is due in noticeable degree to the decrease of infant mortality. Better nutrition, better social care are other helpful factors. More efficient laws today protect the health of the working musician. Conditions are not one hundred per cent perfect everywhere, but in most places things have improved noticeably since the beginning of the Twentieth Century.

The progress of medicine and surgery during the past few decades is of advantage to every age group, with serum treatment for the cure and prevention of

infectious diseases, plus technical improvements in surgery and the new highly effective chemical drugs all proving very efficacious. Insulin alone has given a longer life expectancy and efficiency to innumerable diabetics. The difference between our time and that of former days is obvious from the fate of Jean Baptiste Lilly, court composer of Louis XIV. Toward the end of 1686, Lilly was conducting a *Te Deum* in the church of Les Feuillants in Paris on the occasion of the king's convalescence, when he struck himself on the foot with the stick he used for beating time. A small abscess formed on the little toe, and the wound "for want of proper attention" became gangrenous, and so caused his death at fifty-four years of age.

### Benefits from Insulin

Lilly suffered from a diabetic condition. It is well known that small wounds of diabetics heal very slowly, and the gangrene of a foot was a frequent cause of death in diabetes in the pre-insulin era. Superstition in diabetes was a terrible hindrance. Lilly died in the fact that he wanted "proper attention," but because in his time the miracle remedy, insulin, had not yet been discovered. If a Lilly in our day, aged fifty-four years, had injured his foot, the wound would have healed quickly under the influence of insulin injections, and at this age he would be still active and healthy, and probably eighteen and five-tenths more years!

The discovery of insulin for the treatment of diabetes has added many years and decades of life time to all diabetics. Insulin makes a one hundred per cent efficient musician from a tired, irritable, disease-inclined man. Diabetics are not actually cured by insulin, but the continuous use of insulin substitutes the lacking pancreas secretion, and as long as the use of insulin is continued, they are as healthy and efficient as normal people. The only thing that diabetics still are unable to take care of the proper amount of the vital secretion. Insulin, therefore, has to be injected during the rest of the century. The people who, or in severe cases, several times a day—except for minor cases, where with daily regulation alone the diabetic condition can be kept under control.

For young persons especially, the change in their life expectancy is stunning. In the pre-insulin period ninety-eight per cent of diabetic children died within one year. Immediately after the introduction of insulin into the general therapy, this figure dropped to seven per cent. When a young musician of twenty years developed diabetes, his chances to live much longer were about one thousand diabetes, twenty years of age, six hundred and fourteen died during their twentieth year in the period before the first World War. Today, the prognosis in insulin, only seven and six-tenths per cent of these thousand diabetes would die. If this is not a medical miracle, there never was one. All medical progress which I have seen myself, the discovery of insulin has made the greatest impression upon me, notwithstanding penicillin and the sulfa drugs. The younger generation of physicians does not see any particular

miracle in the use of insulin—for them it is an established fact, just like so many other routine treatments. Older physicians, however, who had to treat diabetes in the pre-insulin era before 1921-22, the birth year of insulin, have not forgotten the feeling of helplessness and frustration, and despair with which they had to struggle with the serious phases of diabetes and diabetic coma. I still remember like a nightmare a case of a diabetic artist, who had come to our hospital—somewhat around 1913—with an infection of his upper lip, apparently after an injury by his instrument, and how we were unable to help him, despite the endeavors of the whole staff. Today, with insulin, such a case would not mean any complication at all. That is why older physicians today, after a quarter of a century, feel extremely grateful and elated to know that for any case of diabetes, medicine has succeeded in discovering a miracle therapy.

### Shifting to Older Age Groups

The Older Musician is a growing problem, due to the inescapable fact that the nations are becoming "nations of elders." Professor Ross Armstrong McFarland of the Harvard Medical School, in an extensive report on the efficiency of older workers, has stressed the point that the United States, as well as other nations where the same development is going on, should make plans to put its elders to work. He is convinced that by 1960 almost one-third of the population will be over the age of fifty. The older person will be happier than if he is pensioned.

The shift to an increasingly higher percentage of persons over forty-five years of age is obvious from figures published by Dr. Dublin. In 1900, only one-fifth of the population was forty-five years of age or over. In 1940, the proportion had increased to more than one quarter of the total. This trend will continue for many decades, says Dublin. Careful forecasts indicate that by 1960 almost one-third of the population of the United States will be forty-five years (or more) of age and that by the end of the century, two-fifths of the people will be in that category.

Changes and prospects are even more striking when we concentrate on the groups sixty-five years and older. At the turn of the century this age group included four and one-tenth per cent of the total population. In 1940, the figure had increased to six and eight-tenths per cent, and by 1960 the best indications, judging by trends over the past few decades, are that over nine per cent will be in the old age bracket.

### No Early Retiring

We are astonished today to see musicians in the higher age brackets doing the same efficient work as younger men. Maestro Toscanini is an inspiring example. This attainment is not quite well founded: people today actually not only live longer at any time of his history, but they stay young longer, as well. Medicine stands only at the threshold of the science of Geriatrics. One of the few conclusions we draw is that we cannot state when old age begins—individual differences are too great. For some, it was fashionable to recommend that a man retire at the age of sixty-five. This may still have a sociologic basis but there is no hygienic reason to recommend it generally to people advanced in years.

George Lawton recently quoted the clinical experience of gerontologists (those who study aging in all its aspects) and of geriatricians (those who treat the illnesses of older people). These specialists were impressed by the fact that very active and successful men who retire at sixty-five in apparent good health but without psychological preparation for retirement, do not live out the years allotted to them in life insurance tables. Men of sixty-five, however, who diabetic work, seem to approach more closely their life expectancy of twelve more years.

It is obvious that the extension of the average life has provided medical science with many new problems, the solution of which is not yet in sight.

## Musical Boston in the Gay Nineties

(Continued from Page 53)

ards the situation has entirely changed: partly because not a few distinguished European teachers have come to this country. It is perhaps difficult now to realize the extent to which composers in the "Gay Nineties" were at the crossroads in determining their creative future. The conservatives looked to Brahms as a model; the more adventurous were fascinated by the brilliant polyphonic style of Richard Strauss. "Impressionism" in music was virtually unknown in this country. What course should the American composer pursue? Were the standards of classicism obsolete? Was the future to tend towards an unbridled romanticism leading to an undisciplined realism? These perplexing questions greatly harassed the young composer of serious aims at the turn of the century and few of the answers have even foreseen the actual solution which ensued. It took several generations of experiment and frank enlargement to European practice, of almost endless reflection, before the American composer was able to achieve his esthetic salvation. It was far from being recognized, much less affirmed, fifty years ago.

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